Jane Beaston
Novr 1885

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THE FUNERAL TENT OF AN EGYPTIAN QUEEN.

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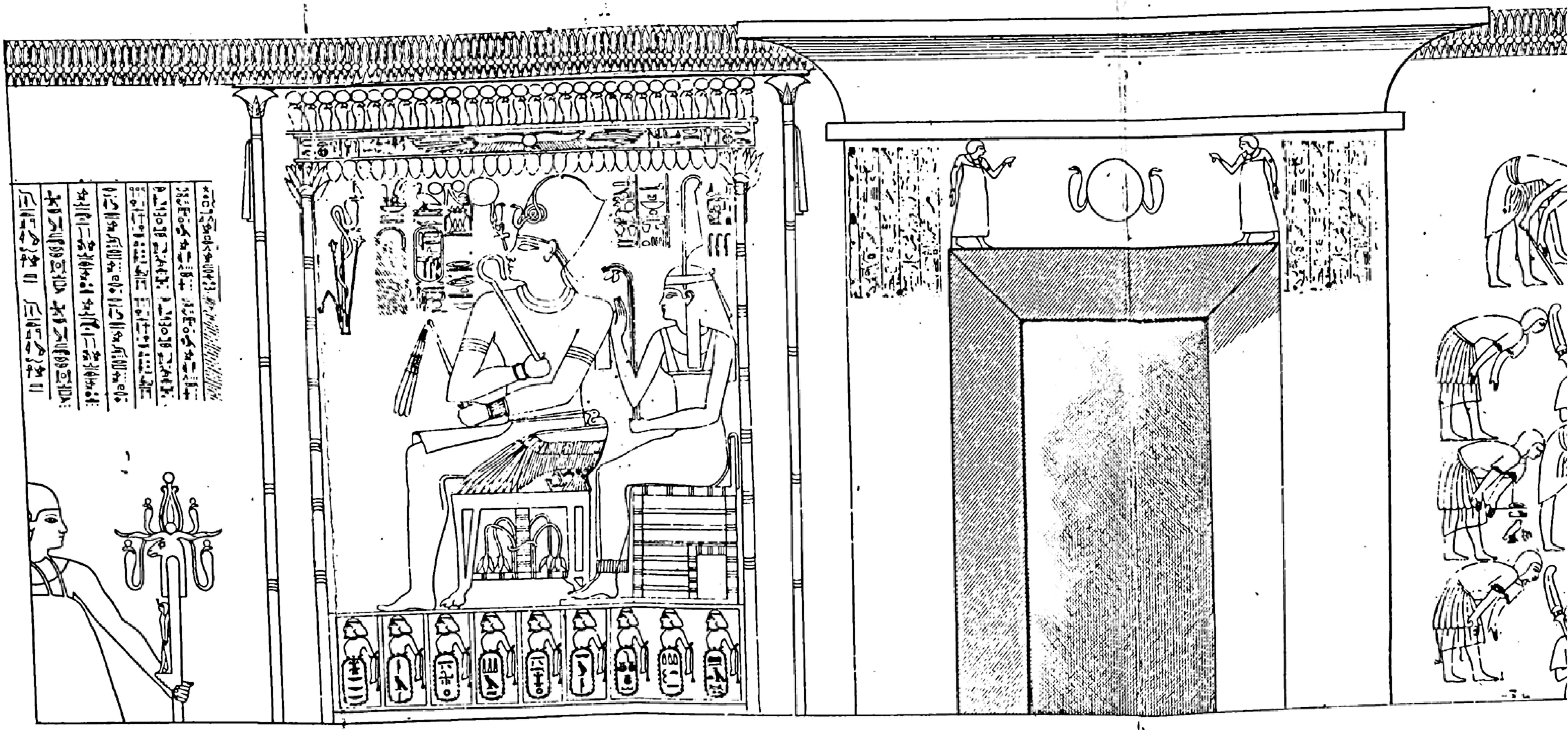
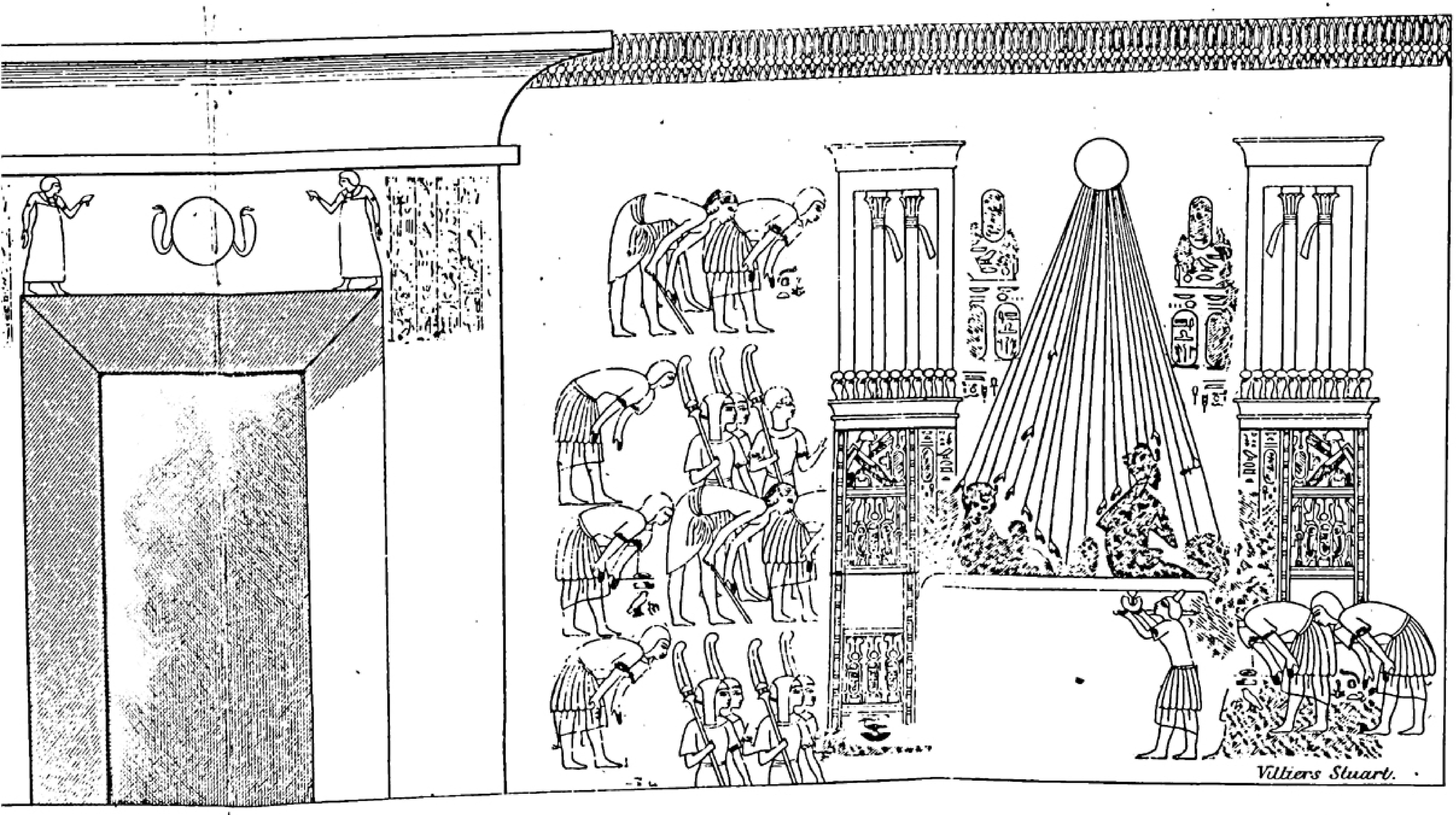


PLATE 15.

FACADE OF TOMB DISCOVERED BY THE AUTHOR



OF TOMB DISCOVERED BY THE AUTHOR

5 ... 1982

THE

FUNERAL TENT OF AN EGYPTIAN QUEEN.

PRINTED IN COLOURS, IN FACSIMILE, FROM THE AUTHOR'S DRAWINGS TAKEN AT BOULAK.

TOGETHER WITH

THE LATEST INFORMATION REGARDING OTHER MONUMENTS AND DISCOVERIES.

WITH

Translations of the Hieroglyphic Texts and Explanatory Notices of the various Emblems.

BY VILLIERS STUART, OF DROMANA, M.P.

"Humani nihil a me alienum puto."

WITH NUMEROUS ILLUSTRATIONS.

LONDON:
JOHN MURRAY, ALBEMARLE STREET.
1882.

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தமிழ்ப் பல்கலைக்கழக நூலகம்,
5 - ஆக 1982

8334

BY THE SAME AUTHOR.

NILE GLEANINGS; the Ethnology, History, and Art of Ancient Egypt, as Revealed by the Paintings and Bas-reliefs. With explorations of Nubia and its great Rock Temples to the Second Cataract. With 58 Coloured Lithographs and Plates from Impressions from the Monuments. Royal 8vo. 31*s.* 6*d.*

PREFACE.

THE addition of another Egyptian volume to bookshelves already crowded with works of that kind, would have needed apology, but for the importance of the objects lately brought to light; some account of which I thought might be acceptable to those who have not leisure to visit Cairo and inspect the treasures of Boulak for themselves. I hope therefore that I shall be acquitted of trespassing too far on the indulgence of my readers in laying before them the following modest volume. I am encouraged to do so by the indulgent reception given to my former venture, "Nile Gleanings."

In addition to the funeral canopy which it has been my main object to place before the public in its original colours, as an interesting contribution to our knowledge of Egyptian Art, I have also added all I have been able to discover as to the less known pyramids, and the very ancient monuments in their neighbourhood, and I have also taken the opportunity of completing my account of an important historical tomb I discovered in 1879, and of adding to it de-

scriptions of some of the miscellaneous treasures found at Deir el Bahari, and not yet described.

In translating the hieroglyphic texts on the tomb of Rameses I received valuable assistance from Dr. Wiedemann of Leipzig, who visited the tomb with me. Some of the other texts have been, with his usual kindness, revised by Dr. Birch. The translation of the long text on the right-hand wing of the canopy has been submitted by me to Maspero, and approved of by him as sufficiently accurate; the early part of it contains some difficult and doubtful characters.

I may take this opportunity of acknowledging the able assistance I have received from the eminent firm of lithographers, Messrs. Vincent Brooks, Day & Co., in placing the illustration of the Tent before the public printed in its original colours, as well as in the skill shown in the production of the other plates.

At the end will be found a Table of Temperatures taken *at Thebes* most conscientiously thrice daily during five months, by J. D. Hutcheson, Esq., M.D., and kindly contributed by him to this work; and I have added my own Meteorological Observations for three months in various parts of the Nile valley, believing that these tables will be found useful by those who think of visiting Egypt as a winter health resort.

H. VILLIERS STUART.

LONDON, *May*, 1882.

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ERRATA.

Page 17, line 1, *for* "steel" *read* "Stelæ," with a comma after it.
Page 19, line 2, *for* "Bolia" *read* "Boki."
Page 133, column 1, line 15, *for* ——𓂧, *read* Δ—𓂧.
Page 115, line 11, *for* "(depth)" *read* "(sky)."

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THE FUNERAL TENT OF AN EGYPTIAN QUEEN.

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FUNERAL TENT OF AN EGYPTIAN QUEEN.

CHAPTER I.

The Theban Discoveries—Removal of the Royal Mummies—Honour to the Dead—Design of the Funeral Tent of Queen Isi em Kheb—Date of its Manufacture—The Signet Ring—Dynasty of Her Hor—The Egyptian Scarabæus.

THE conviction I expressed in my preface to "Nile Gleanings," that much still remained to be discovered in Egypt, has been amply justified by the archæological treasures unearthed a few months ago at Deir el Bahari, by the discovery of the sixth dynasty pyramids with their interesting inscriptions, and by other facts which have come to light, opening up a vista of still further discoveries.

I need not detail the circumstances which led to the Theban discoveries alluded to; they have been already sufficiently published in the "Times" and other journals. But I may mention that I was much struck in 1877, and again in 1879, by the profusion of articles of the 18th dynasty which were offered me for sale by the Arabs and others, and I then felt certain that they were drawing their supplies from some important reservoir known only to themselves.

While at Thebes I visited the mausoleum in which

they had so long lain undisturbed. The entrance is to the left, and above the terrace temple built by the sovereigns of the eighteenth dynasty as a receptacle for deceased princes of their race; access is obtained to it by a narrow shaft, at the bottom of which corridors branch off right and left. The walls of these are rough and without sculpture or painting; there is, however, an inscription stating it to be the burial place of the Her Hor dynasty. I found quantities of turquoise blue beads amongst the rubbish at the mouth of the pit, remnants probably of the bead network with which mummies were often covered.

The contents of these corridors, which consisted of about forty royal mummies of kings, queens, princes, and princesses of the 17th, 18th, 19th, and 20th dynasties, together with about 6000 articles belonging to their sepulchral furniture and equipment, were found in the utmost confusion, scattered about at random probably by the Arabs. Amongst the miscellaneous articles were statuettes, boxes and caskets, vases, goblets, articles of wearing apparel, papyri, &c., &c.

I am indebted to Emil Brugsch Bey for the following particulars of the removal from their Theban resting place of the royal mummies of ancient Egypt's greatest kings. They were got out one by one through the shaft I have already described, and conveyed across the Nile to Luxor; they were here placed on board a steamer. When this vessel with its precious freight started for Cairo, the following interesting incident occurred. Numbers of the native women appeared on both banks of the Nile, with their hair thrown loose about their shoulders, and as the boat descended the stream they hurried along the banks

wailing and lamenting after the manner of Eastern mourners. The men too joined them, firing matchlocks, as the custom is at Arab funeral processions. Thus did these poor people, descendants of the old imperial race, render the last honours to their ancient native heroes on the occasion of the final departure of their mortal remains from the capital of their former empire, from the city that had been their glory and their pride. Surely a more touching tribute was never paid them even at the height of their power than this spontaneous outburst of feeling from the hearts of the people. Centuries of direst oppression have rendered the peasantry so suspicious and reserved that it is impossible to ascertain what is passing in their minds, but it may be that they still cherish traditions of that splendid past when monarchs of their own race led them on to victory, and made their country through long ages mistress of the East. At all events the fact that they were deeply affected by the final removal for ever of their most famous sovereigns from the sepulchre that had sheltered them so long and so well seems worth recording. It is remarkable that although these royal mummies were in the power of the Arabs for the last five or six years, and although there must have been a great temptation to break them up in hope of finding ornaments of gold, papyrus, and other relics as valuable as gold, yet they remained intact; they took many other articles, but respected the mummies themselves. They recognized them as royal by the golden asps on their foreheads. The brothers Abdera-soul, with whom the secret lay, were in my service as guides in 1878-9, and I know them to be well enough acquainted with Egyptology for that. They are

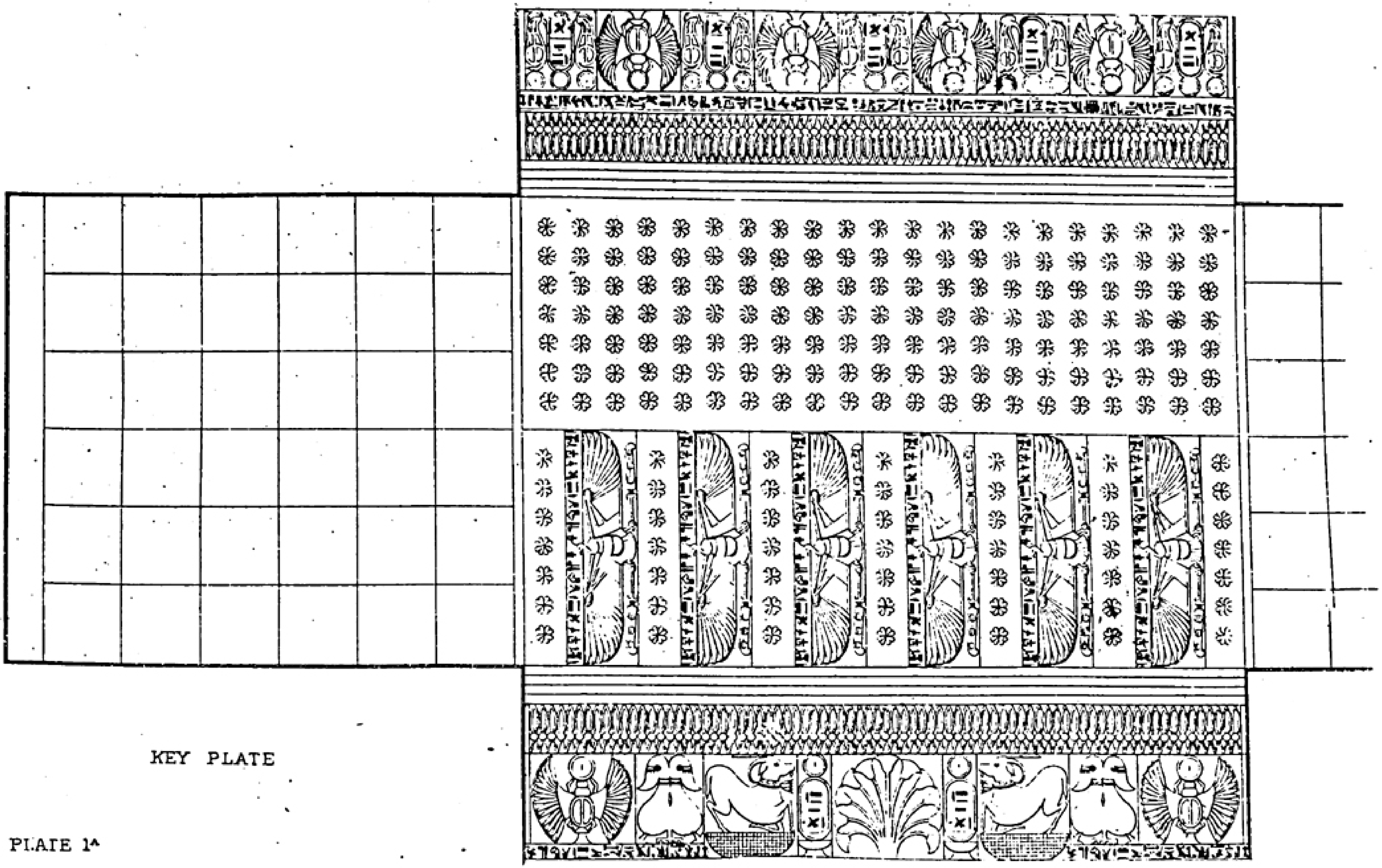
very intelligent men. The mummies had remained so perfectly intact that the flowers with which they had been garlanded were found undisturbed. Their majesties did not fare so well on their arrival at Cairo. It was desirable in the interests of science to ascertain whether the mummy bearing the monogram of Thothmes III. was really the remains of that monarch. It was therefore unrolled. The inscriptions on the bandages established beyond all doubt the fact that it was indeed that most distinguished of the kings of the brilliant eighteenth dynasty, and once more, after an interval of thirty-six centuries, human eyes gazed on the features of the man who had conquered Syria and Cyprus and Ethiopia, and had raised Egypt to the highest pinnacle of her power, so that it was said that in his reign she placed her frontiers where she pleased. The spectacle was of brief duration; the remains proved to be in so fragile a state that there was only time to take a hasty photograph, and then the features crumbled to pieces and vanished like an apparition, and so passed away from human view for ever. The director told me that he felt such remorse at the result that he refused to allow the unrolling of Rameses the Great, for fear of a similar catastrophe. Thothmes III. was the man who overran Palestine with his armies 200 years before the birth of Moses, and has left us a diary of his adventures, for, like Cæsar, he was author as well as soldier. It seems strange that though the body mouldered to dust the flowers with which it had been wreathed were so wonderfully preserved that even their colours could be distinguished, and they looked as if only recently dried; yet a flower is the very type of ephemeral beauty that passeth away, and is gone almost

as soon as born. A wasp, which had been attracted by the floral treasures and had entered the coffin at the moment of closing, was found dried up but still perfect, having lasted better than the king, whose emblem of sovereignty it had once been; now it was there to mock the embalmer's skill and to add point to the sermon on the vanity of human pride and power preached to us by the contents of that coffin. Inexorable is the decree, "unto dust shalt thou return!"

Prominent among the sepulchral paraphernalia found with the royal mummies at Deir el Bahari is the splendid canopy which forms the subject of the present volume. It is a perfectly unique example of ancient Egyptian tapestry, and constituted the funeral tent of Queen Isi em Kheb, of which I offer to the public the only drawings yet taken. They are on the scale of one sixth of the actual size. The tent itself may be described as a mosaic of leather work, consisting of thousands of pieces of gazelle hide, stitched together with thread of colours to match. The edges are neatly bound with a pink cord of twisted leather, sewn on with stout pink thread; each colour is a separate piece, no one section bearing two colours; thus each square of the chess-board-patterned foot-stool upon which the gazelles are kneeling is a distinct morsel stitched to its neighbours. The whole work is in fact a mosaic, and is the only example yet discovered of what may be called ancient Egyptian tapestry. The colours consist of bright pink, deep golden yellow, pale primrose, bluish green, and pale blue. They are wonderfully well preserved, considering that they were laid on not long after the Trojan war, and are contemporary with Solomon! Much of the surface still retains a gloss

similar to that of a kid glove; the pink, yellow, and green have not faded at all, though dulled to some extent by the dust of ages. I have had the first-named colour analysed. Charles H. Piesse, of Savoy House, Strand, public analyst, etc., reports it to consist of red hæmatite mixed with lime. The colouring matter is therefore peroxide of iron modified by lime; the blue being of vegetable origin has been decomposed. I have thought best to restore it. The illustration which I offer is coloured with scrupulous care from the original; and, in order to make sure of accuracy in the matter, the Museum authorities gave me some broken fragments of each tint, which have been matched exactly in the chromo-lithograph. The leather of which the tent is made is tanned with the bark of the acacia tree; it was one of the few timber trees which the Egyptians possessed. I am glad to take this opportunity of acknowledging the very great courtesy, and I may say generosity, with which Monsieur Maspero, the gifted conservator of the Egyptian antiquities, and the president of the Museum, placed every facility at my disposal for reproducing this unique specimen of Egyptian Art-needlework. It is so fragile from age that it requires the greatest care in handling, some parts of it breaking almost at a touch. For this reason it is not yet exhibited to the general public. It was therefore only as a very great favour that it was spread out for me on the floor of one of the private rooms. Here I was allowed to spend an entire day in making measurements and sketching the details to scale.

The canopy consists of a great central panel, 9 feet long and 6 feet wide, divided into two equal sections.



KEY PLATE

PLATE 1A

One is covered with pink and yellow rosettes on a blue ground; the other displays six vultures, each surmounted by a hieroglyphic text, and divided from its neighbours by a row of pink rosettes on a yellow ground. At either side is a flap divided from the central section by four bands of colours—blue, red, yellow, and green; and further ornamented with a border of spearhead pattern. Below this comes a row of panels containing various emblematical devices; and below that again is a chessboard pattern of pink and green squares, bordered at bottom with a broad belt of pink. At both ends are flaps, presenting the same arrangement of chequers when spread out flat. The entire fabric measures twenty-two feet, six inches, in length, and nineteen feet, six inches, in width, and covers a space of two hundred and one square feet of leather.

It will be admitted that the design of the tent reflects credit on the taste of the Egyptians; the general effect is handsome and artistic, and the contrast of colours harmonious, although they have resorted to juxtapositions of tones which we should never have ventured on, *e.g.*, yellow on yellow. It illustrates their lavish expenditure on funeral ceremonies, that this pall, which was only to do duty for one day, should represent such an enormous amount of costly work.

We are able to fix the date of this piece of tapestry pretty exactly. The queen for whom it was made was mother-in-law to the Shishak who besieged and took Jerusalem three or four years after the death of Solomon, B.C. 980. She appears to have died young; we may therefore allow about 20 years between the two events, which would make this specimen of needlework only a century later

than the Trojan war. Since it was executed, since the busy fingers of the Egyptian damsels stitched together those multitudinous morsels of gazelle leather, the kingdoms of Israel and Judah have come and gone, the Greek empire has come and gone; its eventful history has had its first rise, its memorable development, and its extinction. The Roman Empire has come and gone, the Macedonian, the Assyrian, the Persian empires have come and gone, and many of the mediæval kingdoms and dynasties have come and gone, and all the time that artistic piece of patchwork has lain undisturbed in the silent vault, amid the wild gorges of the Lybian hills, alongside its mistress and her gazelle; and now, after all those centuries, it has come forth nearly in its pristine brightness of hue, to tell its story, to be the wonder and admiration of 19th century tourists, and to show us what manner of tapestry was in fashion 29 centuries ago. The purpose of this most interesting piece of patchwork was to serve as a canopy to cover the shrine of the funeral boat on its way to its final destination. I annex a drawing of one of these boats, which I copied from the tomb of Queen Taiti.

As the dynasty to which Queen Isi em Kheb belonged were high priests of Amen, whose chief temple was at Karnac, it is probable that their palace was also on the eastern side of the Nile, and that therefore the procession would have to cross the river to reach the Royal Mausoleum at Deir el Bahari. This crossing must have been a most gorgeous and impressive spectacle: the long train of brightly painted barges, carrying the mourners, colleges of priests, state functionaries—the officers of the army, the royal scribes, the members of the royal family, &c., the whole

having for its centre the superb bark with its cabin decked with this sumptuous pall, guarded at either end by ministering priests, wearing their panther-skin robes, and flanked on both sides by bands of mourning women.

I shall now proceed to explain the details of the design of Isi em Kheb's tent.

In the first panel on the right-hand side will be observed the cartouch of her grandfather King Pinotem. The oval border in which the name is enclosed represents, in fact, the king's signet-ring, elongated for the convenience of inscribing his name therein. The earliest Pharaoh of whom we have any record made use of the signet-ring. The step pyramid at Sakkara is believed to have been built by a king of the first dynasty. In the entrance to it was found an inscription giving the royal titles, which ran as follows:—"Sovereign of Upper and Lower Egypt, Lord of the Sacred Vulture, Lord of the Royal Asp, Lord of the Ring of Pure Gold—the signet-ring." It would seem that the signet-ring bore the king's name, and was used as his seal and affixed to official documents.

In one of the tombs at Beni Hassan, some foreign visitors to Egypt are represented as presenting a letter of recommendation from the king to the governor of the district where they have arrived. This document is sealed at the end with the king's cartouch, that is, the impression of his signet-ring.

In many sarcophagi Isis and Nephthys are represented impressing a seal upon them, while underneath is inscribed the hieroglyphic NEM, 𓄡, meaning "again;" the signification conveyed by the seal is thus

explained to be renewing or repetition, as of course the seal is specially made to produce impressions again and again, *ad infinitum*. So in the case of the mummy it was a sign and promise of renewed life—the God who stamped life upon it once would stamp life upon it again. In the monuments, in the tombs, and especially in mummy cases, may often be found the figure of a hawk with a human head floating over the mummy, and holding a seal in each of its claws. Besides the sealing of documents, the Egyptians made use of the seal for securing their tombs; they also closed their vases sometimes with a plug covered with clay or plaster on which the seal was stamped. Many papyruses have been found with the impression of the seal made upon plaster.

Right and left of the Royal Ovals will be observed as supporters two serpents, hooded asps. The veneration in which these creatures were held, is traceable to the remotest antiquity. I have already referred to the inscription in the Step Pyramid, where the king has the title of Master of the Asp. Amongst the links which connect the whole human race together, few are more curious than the serpent worship. It is found in China, in Siam, in Mexico; it is found even in the legends of Scandinavia and of Great Britain and Germany. In the latter countries, the serpent has dwindled to paltry and insignificant proportions, and the importance attached to it must have been brought from more southern regions. In the forests of Siam are found ruins of temples of unknown antiquity. In these occur colossal figures, sculptured in stone, of processions of men bearing long serpents. This sculpture so exactly resembles bas-reliefs in the

Tombs of the Kings at Thebes, that they might be supposed to have been copied from them. In one of the Egyptian serpent-legends, the sun, on his way back to the East through the infernal regions, is being attacked by a serpent, who strives to destroy him. The parallelism between this and the Chinese legend of the serpent swallowing the sun, is too remarkable to pass unnoticed.

The name contained in the oval which occurs in the first panel and in every alternate panel of the right-hand side of the tent is Pinotem mer Amen, which means, the delight of Amen, beloved of him. This king was grandfather to the princess whose funeral tent I am describing; he was a member of the dynasty of Her Hor, the founder of that race of priest kings who wrested their power from the hands of the degenerate descendants of Rameses, drove them into exile, and usurped their throne. It is curious that the greatest of the legitimate sovereigns of Egypt should have owed the preservation of their mortal remains to these usurpers, but so it was. Pinotem finding that the tombs of their most famous heroes were being plundered and robbed, issued a commission to visit and report upon their condition, and ultimately conveyed their remains to the hiding-place which they have continued to occupy undisturbed until last autumn, when, as is now well known, they were discovered by Mr. Emil Brugsch, and conveyed to the museum at Boulak.

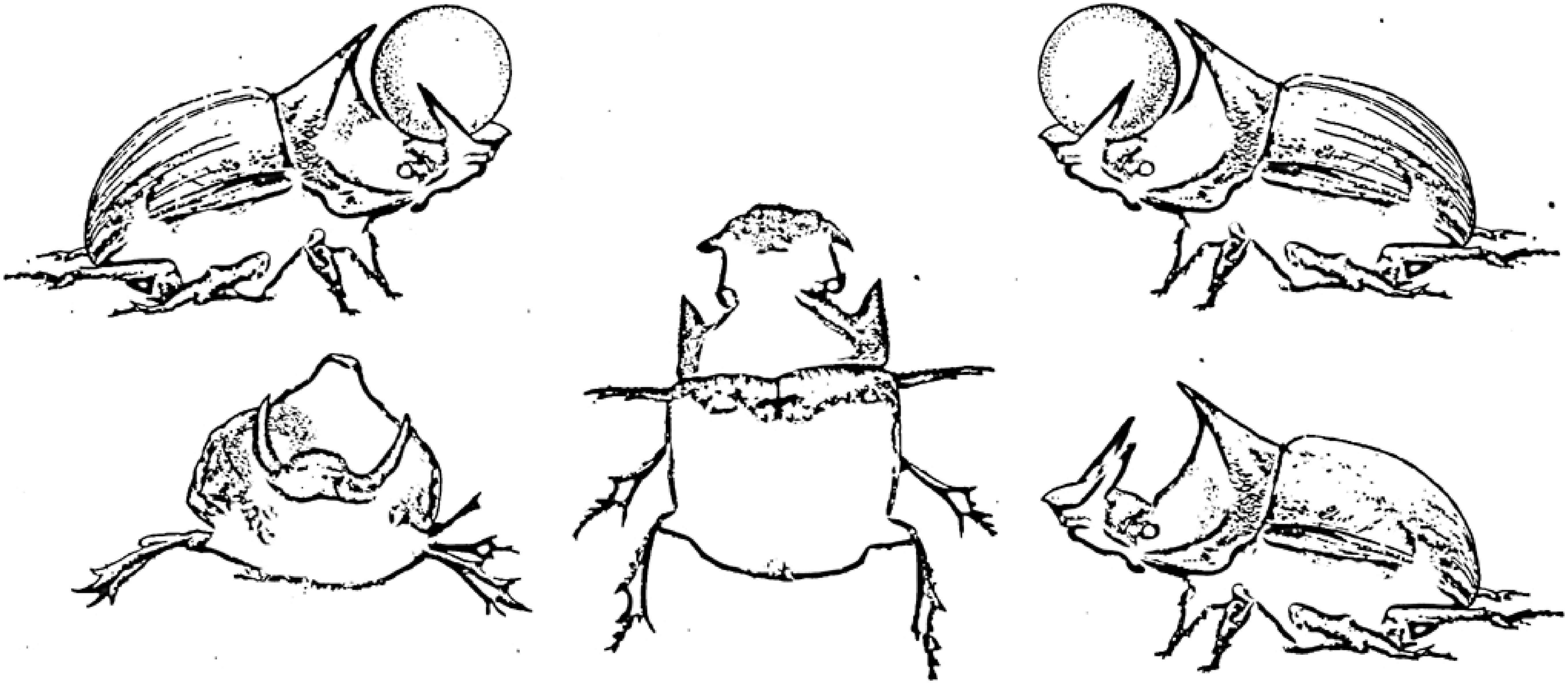
Isi em Kheb was the daughter of the high priest Masahirta, son of Pinotem, the chief priest and the reigning king (Men-Kheper-Ra) being half-brothers; she married the king, her step uncle—a degree of consanguinity which did not prevent matrimonial alliance according

to Egyptian custom. The king was younger brother of the chief priest, and the fact that he should have succeeded to the throne rather than his senior brother is to be accounted for by his mother being a princess of the house of Rameses, and therefore of royal descent; besides that, he had during his father's life-time succeeded in putting down a very serious insurrection at Thebes, which had been promoted on behalf of the banished Rameses family, for the Thebans still cherished the name of Rameses, as the French long did the name of Napoleon. They associated with it the recollection of the most brilliant and glorious periods of their history, and they resented the expulsion of the family; the more so as the usurpers had achieved no success to compensate for their defective claims; on the contrary the limits of the empire had shrunk, and their power and authority had steadily decayed. It was probably a matter of policy with Pinotem to gratify the patriotic instincts of the people by the steps he took for the preservation of the mummies of Rasekanen, Amosis, Thothmes, Hatesou, Amunoph, Rameses, and the other heroes of Egyptian antiquity. The removal of their remains to Deir el Bahari was, no doubt, carried out with splendid pageantry and great state ceremonial.

I may observe here that Her Hor means, the most high Horus,—a sufficiently arrogant name for these pontiffs to assume.

The next panel is occupied by the Scarab, the creature which figures so prominently in all Egyptian monuments, and is so constantly found amongst the linen bandages of Egyptian mummies. The original of it is a beetle which abounds in Southern Egypt. The male and female differ considerably. The male is furnished

PLATE 5.



THE MALE SCARAB OF EGYPT PHOTOGRAPHED FROM A SPECIMEN CAPTURED BY THE AUTHOR AT THEBES. —— LIFE SIZE.

Vincent Brooks Day & Son Photo Lith.

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with horns, and his duty is to carry balls of wet Nile mud on his head to his mate to deposit her eggs in. I annex a drawing of one of them, which I myself caught in the act of carrying the ball of clay. Besides the horns which I have already mentioned, there are three other projections from his shoulders, forming so many prongs, to hold his burthen safe during his flight from the river inland. It is a very interesting example of special means designed for a special end, which cannot be accounted for under Darwin's theory of spontaneous development, but must be admitted to be, at all events, one example of intelligent design. The female has no horns, and could not by any possibility carry the pellet which is necessary for the hatching of her eggs. The Egyptians,—having observed these beetles industriously rolling the globe of clay, having the form of their emblem of the sun before them, and seeing them also during flight decorated with the disk, their emblem of divinity,—came to the conclusion that they were engaged in worshipping the sun, which explains the veneration with which these creatures were regarded. One fact which explains some of the mystic significance attached to the Scarab, is that the egg deposited in the mud pellet became a worm; and that again was transformed into a chrysalis, a mummy as it were; and this mummy broke forth into life again, as a perfected scarabæus, endowed with powers of a far higher order than before, able to wing its way through the air and to renew its species. He was considered as the emblem of life out of death; and it was their practice to place a model of the Scarab, sometimes of stone, sometimes of porcelain, sometimes of some precious jewel, in the bosom of the mummy, in

the place out of which the heart had been extracted, in the process of embalming. Very often on the reverse of the model, a prayer is found inscribed. The substance of the prayer is always to the effect that, in the day of resurrection, the mummy's heart may be restored to him with his life. When there is no hieroglyphic inscription there is some mystic device, emblems of eternity, or of resurrection, transformation, or some similar idea. Amongst other evidences that the Etruscans are of Egyptian origin, is the fact that in their tombs many Scarabs have been found.

As a hieroglyph, the phonetic value of the Scarab is kheper (German *Kafer*, a beetle) and its signification is, to come into existence, to be developed, to be manifested, always involving the idea of *Being* or existing. It came to be so used from having been already regarded as a representative of the principle of life. It is evident, therefore, that the religious or mystic idea attached to it is of older date than the art of hieroglyphic writing.

Scarabs were frequently used for the centre ornament of rings, being mounted on a swivel, and often engraved on the under side with the name of the owner. They were also worn in rows, forming a portion of the necklaces which figure as an indispensable part of the dress both of men and women of all ranks in Egyptian paintings.

In the panels we are considering the scarab is represented flying with the ball upon his head, just as my specimen was doing when killed. There are several varieties of scarab, and naturalists differ as to which was the sacred variety of the Egyptians. The Arabs, however, assured me that the specimen figured in the annexed Plate was the male of the true scarab, and the European residents at Luxor recognized it as such.

CHAPTER II.

Morning Visiting amongst the Dead—Preservation of their Features—The Mummy of Rameses—Making a clean breast of it.

WHILE at Cairo I had an opportunity of seeing something of the funeral toilet of an Egyptian queen. I had applied for permission to have the coffin of Thothmes III. opened, that I might inspect the remains. A couple of the Arab attendants were sent with me for this purpose, and they went to the first coffin that came to hand, drew back the linen cloth which veiled the face, and said, "dis Totmes." I however immediately recognized "dis" as Pinotem. I knew him by sight, having seen a photograph of him. Nothing abashed, they took me to another, and going through the same ceremony once more repeated their formula, "dis Totmes." Him also I at once disowned, for he turned out to be another acquaintance of mine, Nibsoni, a chief priest of Thebes, and I told them so. This second detection bothered them—they saw that they had to do with one of the initiated; they opened a third, and announced with rather more diffidence, "Well, dis Totmes." I laughed at them, and they could not help joining when I demonstrated that this was a lady. I read them her name off the case; it was in fact the mummy of Queen Notemit. I observed that her hair, brown streaked with grey, was beautifully

braided, and in a perfect state of preservation. The outer wrapper of the mummy was pink, the case which enclosed it was splendidly ornamented with gold, precious stones, and enamel, the hieroglyphic inscriptions were inlaid in these materials, turquoise blue, ruby red, and golden yellow enamels alternating. I annex the inscription which I copied. The attendants now humbly suggested that I should find "Totmes" for myself. I desired nothing better. I propounded to them that the only way to do that was to open all the cases in succession. They thought they saw a twinkle indicative of backsheesh in my eye and assented, and thus it came to pass that I viewed the sacred contents, and the interior of all the cases of which the less lucky public have to content themselves with inspecting the outside. Rasekanen of the seventeenth dynasty, Amosis, Thothmes II., Amunoph I., and Rameses the Great—besides numerous lesser celebrities. I had a grand innings, and spent the whole morning there making notes and copying inscriptions, but Thothmes III., the object of my search, was not there. It was now lunch time—the chief attendant made me a sign to follow him, and we went into a warehouse, where he took out a bunch of keys, and was proceeding to conduct me further into the mysterious recesses of the back premises when, as ill luck would have it, an official whom I did not know appeared on the scene and demanded sharply in Arabic what he was doing and where he was going; he took away the keys, and politely conducted me out; so I saw not the conqueror of Cyprus for that time.

That warehouse was a most weird place—in the dim light I could see mummy-cases and sarcophagi

piled on each other in wild confusion, statues, steel statuettes, cups and vessels, and wooden cases crammed with the spoils lately brought from Thebes, consisting of about 6000 articles. What would I have given for a day to myself among these treasures! If ever I felt tempted to burglary it was then.

However, I had done pretty well as it was, and I may as well here give some of the results of my morning's work. Rameses must have been a tall man; the mummy is still five feet ten-and-a-quarter inches long, and, when shrinkage is allowed for, he cannot have been less in life than six feet two inches. I consulted a surgeon as to the allowance that must be made for the shrinking of the cartilages between all the joints of the neck, the vertebræ, and the limbs, and he said it could not be put at less than four or five inches. The mummy was enveloped in pink linen, and appeared in a perfect state of preservation; it had not been unrolled, and, consequently, there was no opportunity of judging whether the features resembled the statues and bas-reliefs. In the case of some of the mummies recently unrolled it was perfectly possible to judge what the features had been in life; those of the high priest Nibsoni were very little changed; he looked as if asleep, except for the dark mahogany colour, but he may not have been very fair in life; he has long wavy hair of iron grey, the features are European, and were correctly reproduced in the "Illustrated London News," containing the interesting article by Miss Amelia B. Edwards, which appeared last February. The features of Pinotem, on the other hand, have a very Ethiopian look; he has an immense mouth, of which, no doubt, the lips once were thick, and a decidedly African skull,

from which the hair had been carefully shaved off. The mummy of Rameses does not appear to have been rifled by the Arabs, the bandages are all undisturbed, and the breast rises so high as to give the idea of something bulky being stowed beneath the linen envelopes. There it lay, the body of the mighty Sesostris, who had left such deep traces of his long reign in history as a conqueror, and in architecture as a builder; even in Scripture as the Pharaoh who made the captive Israelites build him the treasure cities of Rameses and Pithom, and whose daughter brought up Moses. An interesting bit of evidence has lately come to light identifying him with the treasure city which bears his name. Naville has translated the great historical stele at Abou Simbel. It is in the form of an address from the God Pthah to the divinely favoured monarch, and in line sixteen he says, "Thou hast constructed a magnificent residence city to fortify the frontiers of the land, even *the city of Rameses*; it is solid upon the earth like to the four pillars of the firmament." This conclusively sets at rest any doubt that may have existed as to the identity of this Pharaoh with that taskmaster under whom Moses slew the Egyptian, and fled to escape the consequences.

The coffin is not the original one but of later date, substituted, as the inscription on it declares, owing to the damaged condition of the first. The text traced in black upon its surface runs as follows: "The sixteenth year, the IVth month of the season of Pirt, the VIIth day, the date of withdrawal of King Ouser ma Ra Sotep en Ra—the great god—from the tomb of Ma men Ra Sethi Menephthah, in order to deposit it in the tomb of the Lady An . . . of the Great Palace, by

the priest of Amen, King of the Gods, (even by) Ank en Amen, son of Bolia, and by the holy father prophet of Amen Ra, king of the gods, minister of the temple of Rameses II., in the temple of Amen En sip ka shon ta, son of Back en Khonsou, after that their mother, who is over the Hall of Mourning, had declared before the king what was the condition of the mummy, and that they had suffered no damage in their removal from the tomb where they had been, and that they had been transported to the grave of the Lady An . . . of the grand abode, where rests in peace the king, Amen-hotep."

It appears from the above that there had been more than one removal of the royal remains, owing to what cause is not explained, but may be gathered from the evidence of some sacrilegious rascals, who were, no doubt, examined under the persuasive influence of the bastinado, or whatever ancestor of that "development by natural selection" may then have been in favour.

"We found the coffins of the king and his wife, Noubkha, as also the funeral coffins in which they were; we found the sacred mummy of the king, and beside it was his sword, as well as a considerable number of amulets and ornaments of gold on his neck; his head was covered with gold, and the whole mummy was decorated with gold and silver within and without, and encrusted with every kind of precious stones. We took the gold that we found upon the mummy, as also the amulets, and the ornaments off his neck, and the gold plates off the coffins. We took also everything that we found on his royal consort; then we burned their coffins, and we took away their furniture, which

consisted of vessels of gold, of silver, and of bronze, and we divided the spoil into eight parts."

The investigation into these robberies took place in the reign of Rameses IX. It appears, therefore, that the plunder of tombs is of very ancient date, and has probably been going on from that day to this. It is surprising, in view of that fact, that any royal mummy should still be left.

I think it is Mark Twain who gives a lively description of how the engines on the Great Southern Railway to Siout are fed with mummies, and declares that he has heard the chief stoker roaring out to his subordinate—"Shovel in more *royal* mummies, the common people ain't worth a cent to raise steam!" But this may be a traveller's tale.

CHAPTER III.

The long Inscription—Khonsou—The Egyptian love of Allegory explained—Horus—Anubis—Ma, Sefeck, and Hecate—Disembodied Spirits—The Treasury of the Dead—Genealogy of Isis em Kheb—Chronology.

HAVING explained the panels on the right-hand side of the canopy, I proceed to give a translation of the long inscription which appears above them.

The text presents several difficulties, chiefly owing to doubts as to the characters intended in some places where the fabric on which they are worked has decayed or been injured. There are also some inherent difficulties. I have to acknowledge the kind and valuable assistance I received from Dr. Birch, in the restoration of the doubtful characters, and the solution of perplexing passages.

The first two hieroglyphics spell Him es; they are followed by a seated figure. This determinative indicates the characters to signify "sitting;" but for that they might have been taken for "Lady Consort."

The personage referred to is only named at the opposite extremity of the inscription, at the very end; this was the invariable custom of the Egyptians to keep the name for the last, when we should have placed it first.

It goes on to proclaim that she is now deified, that she is in her appropriate place, "enthroned amongst the gods of the south." This species of canonization was practised also by the Romans. All who have visited

the Eternal City will remember the old temple, now a church, but still bearing the dedication, Divo Antonino et Divæ Faustinæ. It goes on to say she is "crowned with flowers;" flowers were with the Egyptians emblems of festivity, of pleasure and happiness; they wore them on their heads and carried them in their hands at feasts; and flowers furnished the models for their architecture, for the capitals of their columns, and for their wall decorations.

Flowers also played an important part at Egyptian funerals; the mummy was covered with them, they were placed upon his head, chains of them were hung round his neck, flowers were stuck in the bandages.

When the coffins lately brought from Thebes to Boulak were opened, they were found filled with the funeral flower chains, garlands, and single flowers deposited there thirty centuries ago. These were in a wonderfully perfect state of preservation, so much so that the colours were still distinguishable. I annex a drawing showing the construction of these chains and the arrangement of the colours. They have been examined by Sweinfurth, who reports that the blue flowers prove to be Larkspur, and the yellow mimosa, the red a kind of flower which grows in Abyssinia; it is not found in Egypt at present. In the making of these a kind of moss also was used, which is not found in Egypt, and, from the dry nature of its climate, never could have grown there, but it occurs in great abundance in Greece. This is interesting as showing that there must have been a commerce between Greece and Egypt so early as the eighteenth dynasty, as it is in coffins of that period amongst others this Greek plant occurs. It seems strange that though the body mouldered to dust the flowers with which it

had been wreathed were so wonderfully preserved that even their colours could be distinguished, and they looked as if only recently dried. Yet a flower is the very type of ephemeral beauty. Amongst the floral decorations of these mummies were many Lotos buds. They were inserted here and there in the bandages, and though dried up and withered, every leaflet and petal was perfect. They were in form just as they are represented in the wall paintings. The flower chains were arranged in the form of necklaces, one row below another, the flowers being set closely together in a border formed of some tough green leaf cut into vandykes; the colours were arranged in blocks, blue, red, and yellow alternating in each chain.

"She is seated in her beauty on the arms of Khonsou." Khonsou was regarded as a kind of oracle god. A curious incident illustrating this occurred in the reign of Rameses IX. when that king sent the sacred statue of Khonsou in his shrine to Mesopotamia, to be consulted as to the malady of his sister-in-law, Basht Bent. The name by the way recals the name of Khou en Aten's wife's sister, Bent-mut; their mother Taia was also a native of Naharina—"the land between the two rivers," *i.e.*, Mesopotamia, and the confirmation thus presented by the recurrence of an Assyrian name is interesting.

It is curious that the Egyptians and Assyrians were always intermarrying and always fighting, a combination not unknown in more modern times and between more modern families. These alliances began with the marriage of Amunoph III. with Taia, daughter of Juah and Shua, prince and princess of Mesopotamia, and continued at intervals during seven dynasties, down to the time of the Shishaks and Usarkons.

The God Khonsou is specially Theban; he is the son of Amen and Maut. He is sometimes represented wearing a disc with horns and also the Lunar Crescent. He bears the appellation of "Khonsou, the good protector of the Thebaid, who drives away from it its enemies," that is to say the evil spirits. There exists a stele having reference to the sending of a commission to a princess whose sister had married Rameses IX. King of Egypt, and who became possessed by an evil spirit. In this stele Khonsou figures as the personage through whom the evil spirit is to be exorcised.

Khonsou was, in fact, the moon god, and the signification of the passage "she is in the arms of Khonsou" is that, as the moon was one of their emblems of the new life or of the resurrection, owing to its renewal each month to all eternity, so her being in the arms of that god signified sure hope of eternal life to her. Khonsou himself was peculiarly a Theban deity; he is sometimes represented in a boat, wearing on his head the crescent; sometimes he is represented with the side lock, indicative of youth. Statuettes and figures of this god in blue or green porcelain, even in silver and in bronze, are often found. These statuettes represent him as he appears in the bas-reliefs of the temples, wearing the disc and crescent, and holding in his hand the sceptre, emblem of purity; he is represented in the Greek mythology by the goddess Diana. The ever changing form of the moon from quarter to quarter was regarded as an emblem of the various transformations which they believed the soul to undergo after its separation from the body; the signification of the side lock, emblem of youth, was in reference to the periodically recurring new moon. "The moon is young" is

an expression still in use amongst us. I may here observe that the Symbolism which is such a marked characteristic of Egyptian mythology is primarily due to their system of writing, into which the use of symbols entered largely; in fact hieroglyphic symbolism trained them to religious allegory. There is reason to believe that originally their religion was monotheistic, and that even to a very late period of their history the initiated continued to regard their numerous deities as so many manifestations of the one Supreme Being; but that they had an exoteric system which they deemed more suitable to the ignorant and unrefined minds of the people, ever averse to abstract ideas and unapt to comprehend them. They first tried to individualize the myriad aspects and attributes and manifestations of the Almighty, as they presented themselves in the realms of nature and in his dealings with man; until at last it came to be, as it were, a fifty-fold extension of our THREE in ONE. The various Divine offices and functions, thus personified, they nevertheless did not under the ancient empire venture to present to the people painted or sculptured in bodily form, but each had its hieroglyph. Horus was typified by a Hawk; Thoth by an Ibis; Maut, the Universal Mother, by a Vulture. Isis was typified under three forms: as queen of heaven, her hieroglyph was a Throne; as the goddess of fecundity, she is typified as a Cow; but being also the mother of Horus, her most ancient monogram was a Cage enclosing Horus, and hence her name Hathor, originally Ha te Hor, the house or home of Horus, because she had once contained him. As a consequence of this double aspect, she became the Juno of Greece and Rome, and the

Venus of Cyprus, and was adopted thence by those two nations, as an entirely separate and independent personage. As Juno, however, she at first was represented with a cow's head—such a head of solid silver was found at Mycenæ—and Homer calls her "cow-eyed." As the Venus of Cyprus, she was at first represented with cow's ears, like Hathor, and subsequently as a woman. The Egyptians did not attach the idea of beauty to her at all: that was a comparatively modern Greek refinement. She is known as Hathor fully 4,000 years B.C., but not as the impersonation of beauty, until the development of Greek civilization and Greek ideas. But they always drew Ma, the goddess of Truth, beautiful. She, if any, was their ideal, and it was a very noble one. In this three-fold personification of Isis, we have a good illustration of the evolution of polytheism out of monotheism.

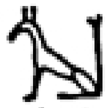
Let us proceed with the next words of the inscription, "Her father." Egyptian kings and queens were very fond of calling this or that god or goddess their father or their mother. Rameses and other Pharaohs often figure on bas-reliefs being suckled by Hathor or Anke or Isis.

"Lord of the Thebaid." I have already observed that Khonsou was specially a Theban God; he forms the third in the triad in which Amen Ra and Maut occupy the first and second places.

"He is in the place of departed spirits," *i.e.*, he is there, where she is, to receive her and grant her prayers—her being "in his arms" may be considered analogous to the Jewish expression for the righteous in the intermediate state "in Abraham's bosom."

"He grants everything in response to her prayers to the disembodied spirit of Is-em-Kheb."

"Abbess of the shrines;" the word Khennou which I have translated "shrines" signified any enclosed place; it contains the idea of privacy, of being shut in from the outer world. It was applied to the cabins of their boats, also to the women's apartments—the Hareem. Also to the colleges of priestesses, devoted to Amen Ra and other deities, like the vestal virgins among the Romans. It may be in this last sense that it is used here—it might mean either that or the shrines, the Holy of Holies of their temples—in either case it was an office of the highest distinction, often filled by Queens, especially of the priestly dynasty of Her Hor.

"Of Ra of Isis, of Horus of Anubis." Of Isis, consort of Osiris and mother of Horus, whom she is often represented suckling, I have already spoken. Horus is presented in manifold aspects in Egyptian mythology. Mainly as the vindicator of the principle of Good; as the avenger of his father, Osiris, who succumbed temporarily in his struggle against Evil embodied in the god Set, who corresponds to our Satan. Set was represented as a beast with long pointed ears and erect tail, and may perhaps be the origin of the popular representations of Satan, the ears having come to be regarded as horns. 

Horus was also identified with the rising sun; the whole series of natural stages of the sun's progress each day across the heavens, and its ultimate disappearance, was treated as an allegory of the struggle between good and evil. The setting in the west—the supposed plunge into darkness and into the gloomy regions of Amenti—was viewed as the temporary triumph of evil, of the

succumbing of the good principle to the assaults of the wicked one. So do we also identify good with light, and evil with darkness. But the rising again in the east typified the ever-recurring triumph of good over evil in the person of Horus. The disk with a child in the centre which appears in the ritual of the dead, and on the walls of the great tombs and on funeral papyri, is an emblem both of the rising sun and of the resurrection to eternal life; the child is Horus.

The representation of the evil principle in the guise of a serpent, who in the infernal regions tries to destroy the sun, emblem of good, is another instance of parallelism with our own religious types worth noting.

Horus is often figured as a child standing on the head of a crocodile—our dragon—and holding in each hand a bundle of serpents—origin of the myth of the infant Hercules strangling the serpents in his cradle.

Anubis is the next Deity mentioned in the inscription.

Anubis ranks as one of the earliest known Egyptian Deities. His hieroglyph was a sharp-eared, bushy tailed dog, still found in Abyssinia, and by this hieroglyph only was he represented in the bas-reliefs of the ancient empire; they gave his name, but did not mean that the hieroglyph which spelt it was his bodily shape. When at last—abandoning the simplicity and good taste of early times—the priests ventured to introduce to the people the Gods in human form on the monuments, they adopted the expedient of mounting their hieroglyphs upon human shoulders: thus Anubis was represented as a man with a dog's head; Horus, with a hawk's head; Sebek, with a crocodile's head; Thoth, with an Ibis head; Khnum, with a ram's head, &c., &c. They dealt more considerately with the ladies.

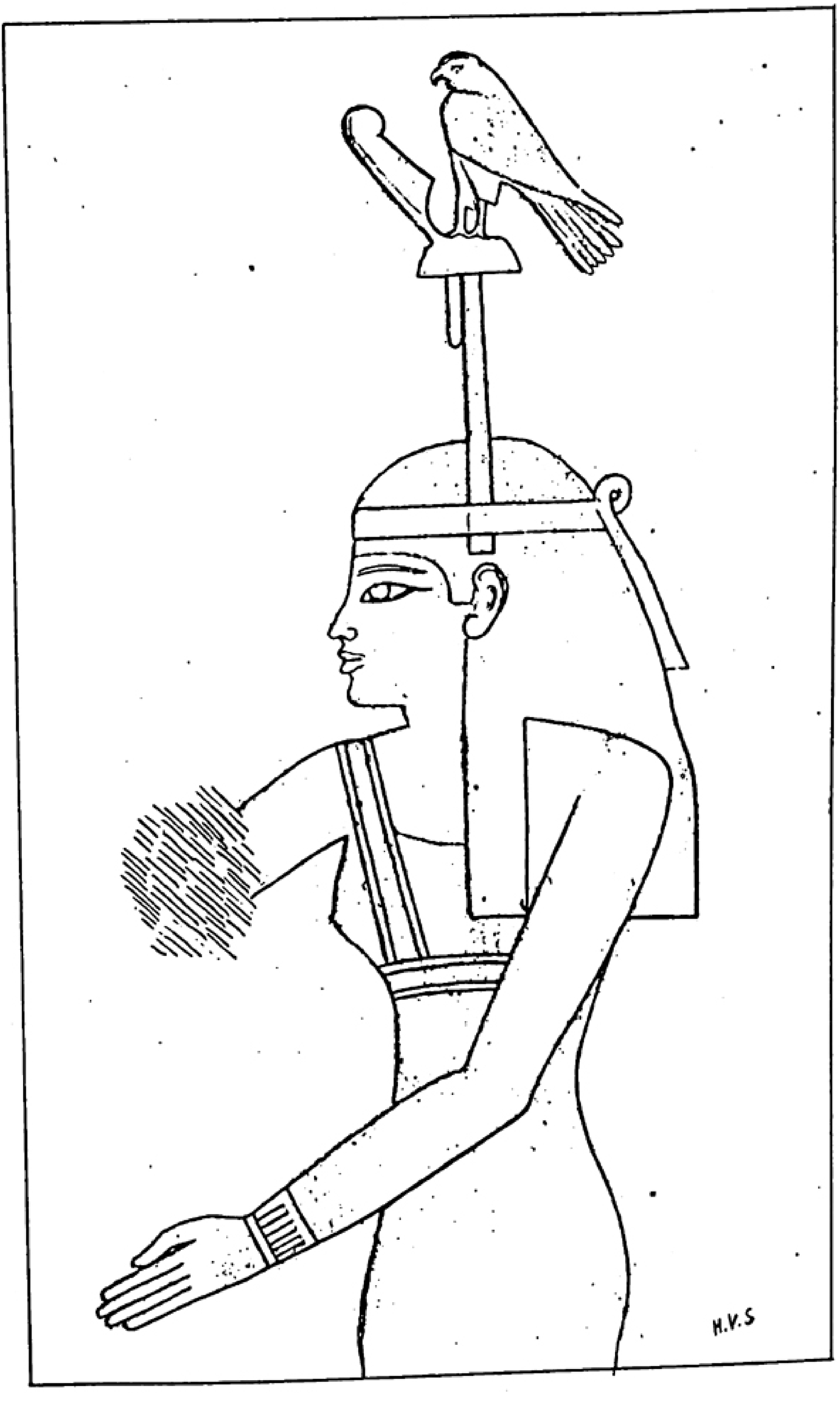


PLATE 6.

THE GODDESS OF AMENTI TOMB №14 THEBES

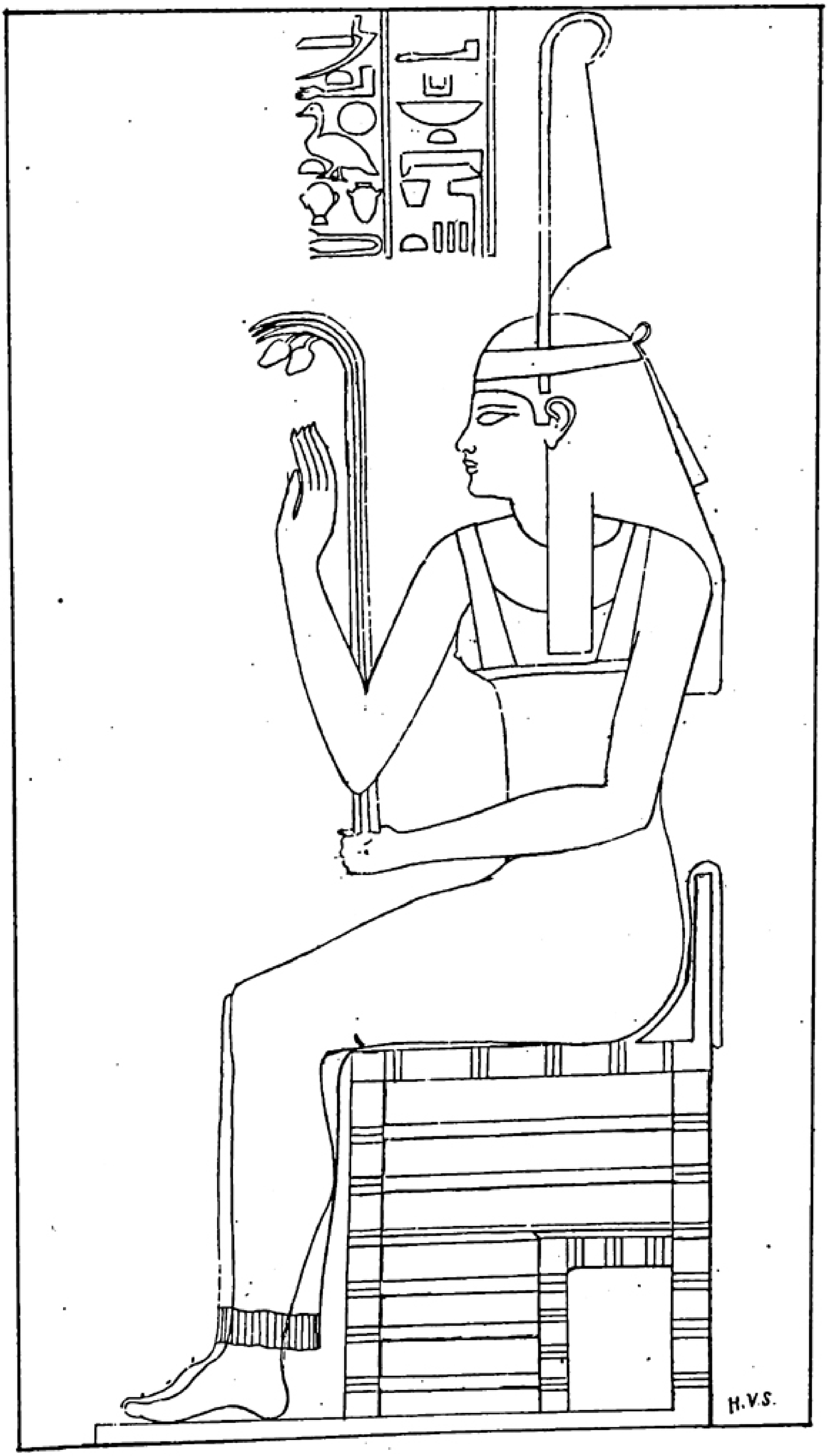


PLATE 7

MA. GODDESS OF TRUTH & JUSTICE, BAS-RELIEF, THEBES.

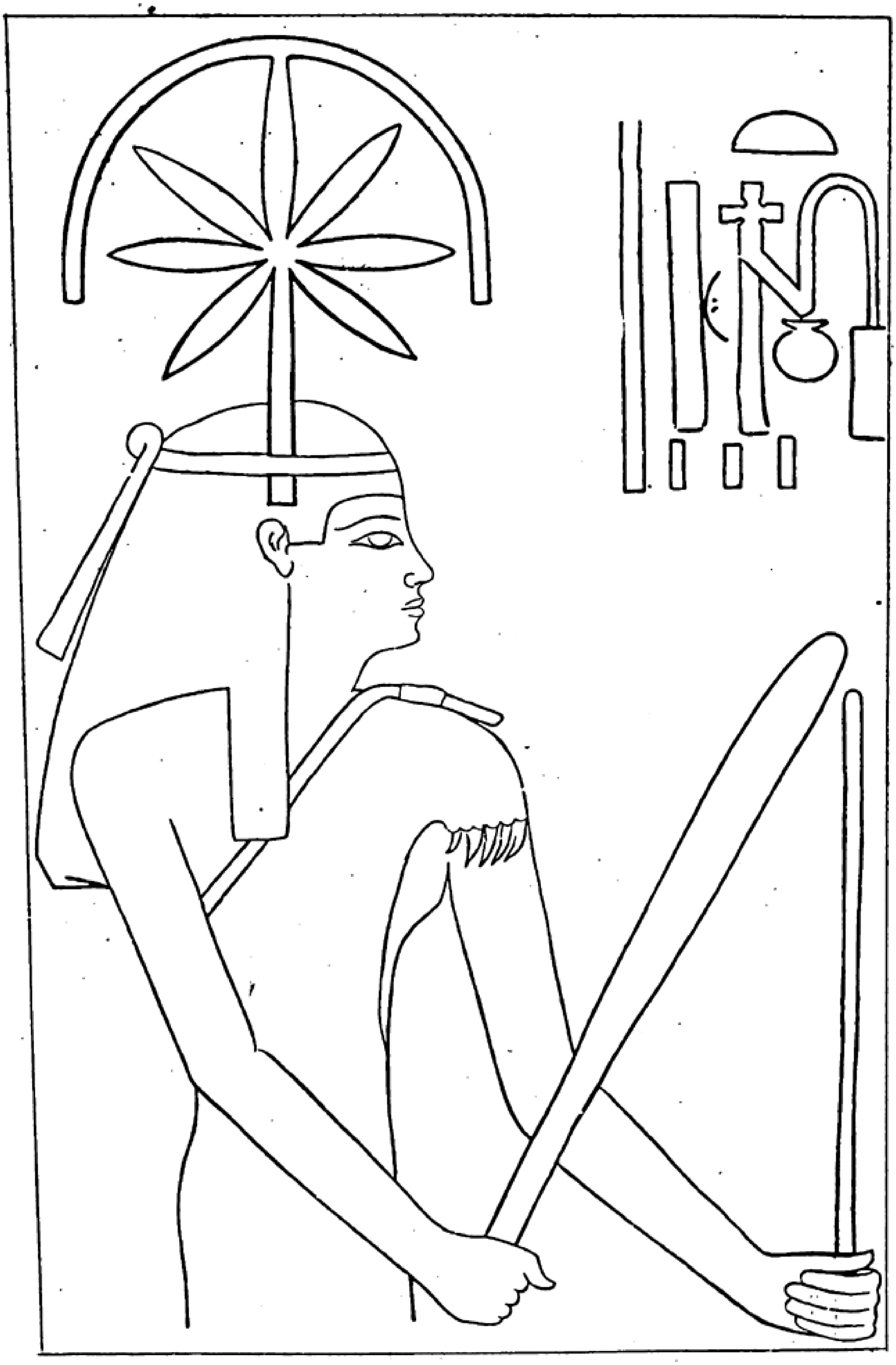


PLATE 7.A

THE GODDESS SEFECK, THE EGYPTIAN MINERVA

BAS-RELIEF TEMPLE OF AMADA.

It happened that in many instances their emblems admitted of being worn as head ornaments. The emblem of Ma, the Goddess of Justice and Truth, was an ostrich feather; they represented her therefore as a beautiful woman, wearing a plume. The head of Isis was in like manner surmounted with the model of a throne. She was sometimes adorned in addition with the horns of a cow, thus further identifying her with Hathor. Nephthys, her sister, is distinguished by a turret head-dress, and Neith by a shuttle. Sefeck, the Goddess of letters, of knowledge, and literature, is adorned with a star and crescent. This emblem is of interesting significance, for it hints at astronomy as the earliest realm of scientific knowledge, as it naturally would be; for the heavens were spread out as a book for men to study while they were still shepherds keeping their flocks by night, and long before either papyrus or inscriptions were invented. I annex portraits of Ma and Sefeck (Plates VI. and VII.), the faces being fac-similes from original bas-reliefs; one from a tomb which I discovered at Thebes, the other from the Temple of Amada in Nubia. They are wearing their emblems as already described; viz., the ostrich plume and the star and crescent. The faces are of course conventional; but still, as they must have been drawn from the Egyptian ideal, and must therefore be accepted as typical, it is worth observing that there is nothing Semitic and nothing African about them, but they are distinctly of the so-called Caucasian or Indo-Germanic type.

While on the subject of Egyptian deities, I may call attention to a Greek and Roman deity, whose Egyptian origin has hitherto escaped notice, and that is Hecate, who like Circe was a witch; her Egyptian name is

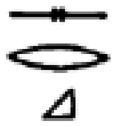
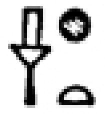
Heck-te, and her monogram is Heck te neb, mistress of the toad; the connection of the arch-witch with toads and serpents in Scandinavian and Celtic popular legends is well known, and like so many other mythological traditions, may be traced to an Egyptian source. The identity of the Roman Circe and the Greek Σιρκη with the Egyptian  has been already referred to in "Nile Gleanings," page 260. Circe's emblem was a scorpion, as her sister witch's was a toad.

Plate IX. represents the Goddess Sekhet ; as her emblem, a lioness' head, could not conveniently be worn as an ornament, it was made to replace her own upon her shoulders. This deity belongs to the infernal regions, and her function is the punishment of damned souls. She appears on the walls of the tombs, brandishing a knife and decapitating the reprobate, who are ranged before her in a kneeling attitude, with their arms tightly bound behind their backs. No doubt her emblem was intended to typify the fierce vengeance of the gods against impenitent sinners, and was appropriate to her occupation. One would have supposed, however, that so cruel and bloody a rôle would have been assigned to a male, rather than a female deity. It is to be noted that the Greeks and Romans too made their avenging furies to be females, perhaps because none know better how to torment when they set about it.

The mention of the Ka, the ghost or spirit of Is em Kheb, is very interesting. This intermediate state is represented in the bas-reliefs by a bird with a human

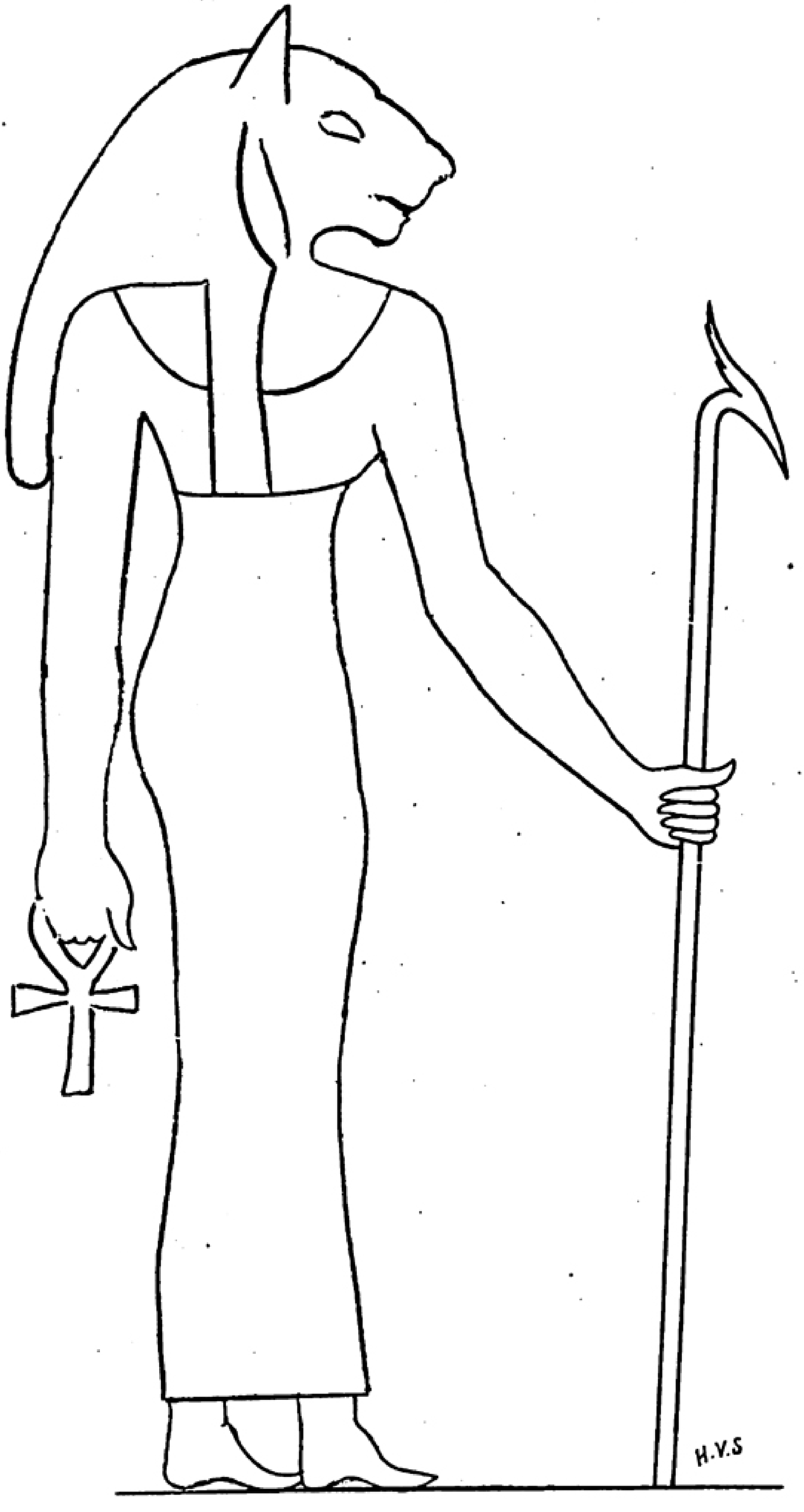
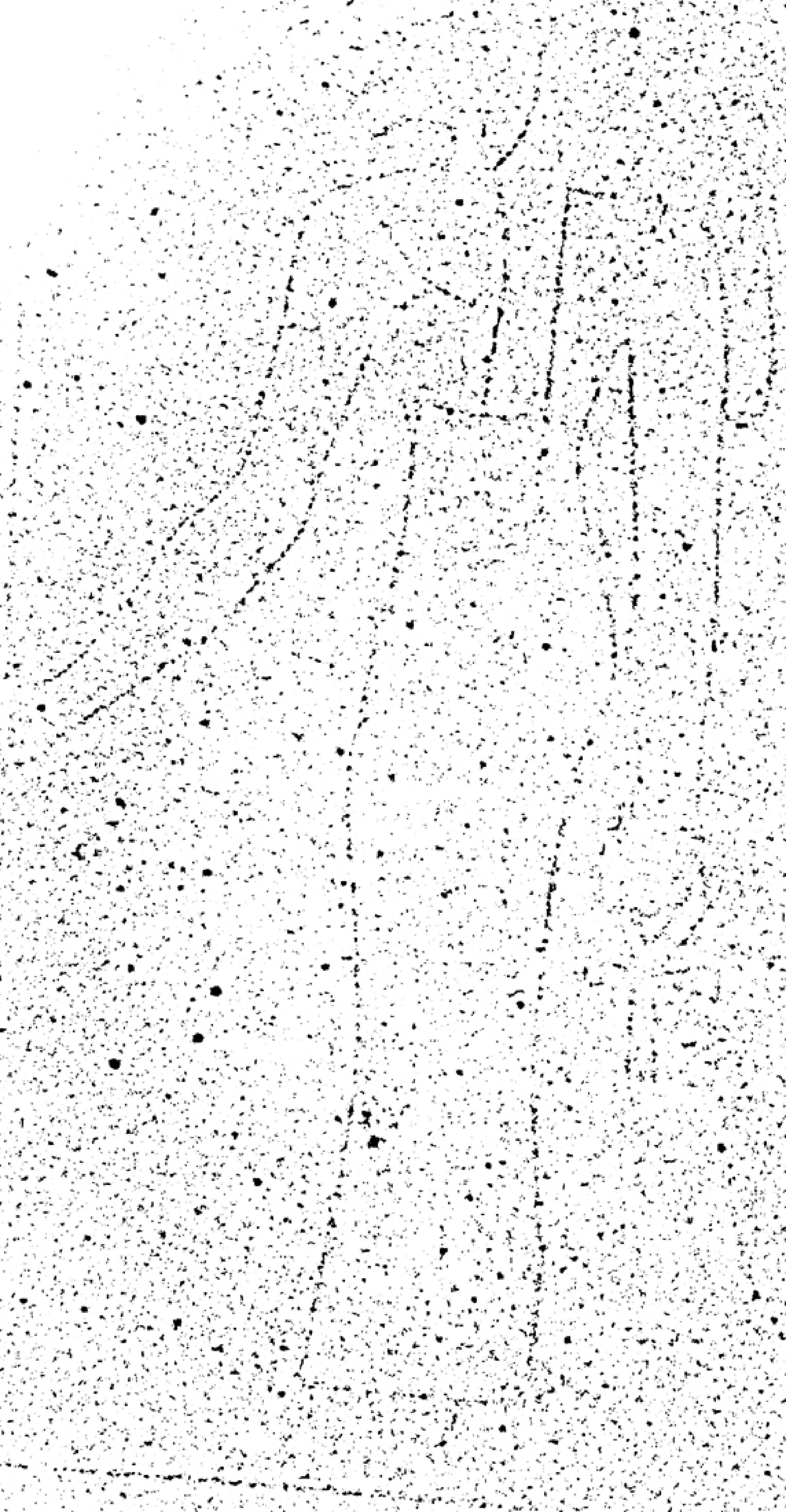


PLATE 8. THE GODDESS SEKHET. TOMB OF SETHI_THEBES.



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head hovering over the mummy. In the sculptures of the resurrection of Osiris, to be seen at Philæ, Dendera, and elsewhere, the return of his spirit to the inanimate clay is so depicted. The human-headed bird, in response to the prayers and incantations of Isis and her sister, comes fluttering down, and settles on the breast of the mummy, who straightway stretches his limbs and becomes once more instinct with life.

During the ancient empire, the purpose of the statues found so constantly in the tombs was to serve as a local habitation for the Ka, or spirit. Feasts were annually celebrated in the tomb by the relatives, tables of offerings were placed before the statues, and they believed that these stone embodiments of the departed were able to enjoy the feasts, and the presence of their sons and daughters, relations and friends, by virtue of the spirit of the deceased that pervaded their substance. The statues, as a matter of convenience, were substituted for the mummies themselves, for the latter reposed full thirty fathoms deep below, and could not therefore well attend. The Spanish story of the marble statue taking Don Juan's invitation too literally, and appearing in ponderous solidity to trouble his feast, is after all not a modern idea.

Priests were appointed to minister to these disembodied spirits, which had their counterparts in the Roman manes and the Greek ειδωλον. These functionaries were called Ka priests; there were endowments to maintain the office both for royal personages and wealthy individuals. It was their duty to see that a regular supply of funeral offerings was kept up for the benefit of the deceased,—beef, gazelle, and antelope

venison—poultry, especially geese—perfumes, oils, and ointment—Nile water, wine, libations, &c., &c. No doubt these articles were piously consumed by the priests and their families, amid blessings on the defunct, to whom they owed these dainties.

Numerous papyrus and many inscriptions have reference to these endowments. They stipulate in very precise terms the exact quantities of all these things that are to be provided under the endowment. At Siout in the tomb of Hapi Tefa an excellent example of such a contract occurs in the long inscription to the right of the doorway. The cynical sentiment, "Fools give dinners and wise men eat them," was no doubt in the mind of many an Egyptian priest as he filled himself with the delicacies provided for the Ka. These notions are not quite unrepresented even in our day. I remember a man stipulating in his will that a stove pipe should pass through his funeral vault that he might not suffer from cold; and most of us would prefer a bright sunny spot for our graves rather than a gloomy one; though I suppose an unsentimental and austere logic might contend that it could not much matter. There are more things however in heaven and earth than are dreamt of in our philosophy, and perhaps there is a flaw in the logic somewhere. This instinct or sentiment may have more reason in it than we dream of. Here is the priest of a pyramid presenting offerings to the spirit of the king its occupant. At all events this doctrine of the Ka filled an important place in their philosophy, and to it we are indebted for much of the most interesting monumental records. But for it we should have had no statues of the ancient

empire, no inscriptions, no pictures of hunting, fishing, fowling, agricultural industries, and other phases of their everyday life; no sculptured halls and corridors such as form the stately mausoleums of the kings at Thebes. It was for their Ka that the long inscriptions from the ritual of the dead, illuminated with such weird scenes, were engraved on the walls. For their delectation the pictures of musical instruments, of warlike weapons, of domestic furniture were painted; for them the golden saloon was filled with vessels of silver and gold, with furniture, food, and jewelled ornaments; and for their justification the reproduction of all their pious offerings and sacrifices to the gods during their lives. To their tombs were carried and stored away all that they had most valued during life, that their spirits might take pleasure in them as they flitted through the gloomy subterranean corridors during long ages, and beguiled the tedium in contemplation of what had been their occupation and their happiness in life.

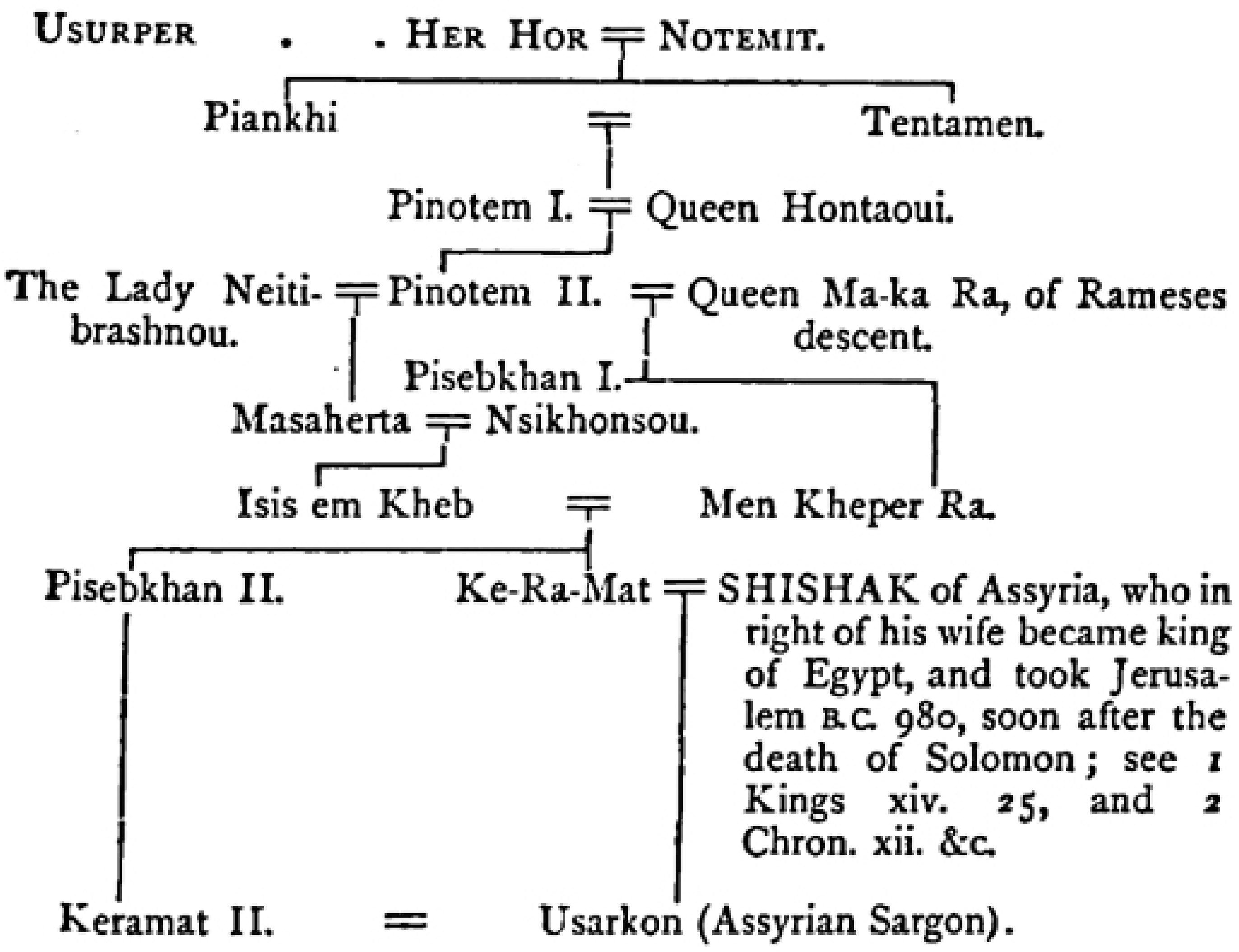
The final characters of the inscription read "Queen of the lotus and papyrus." This is a poetical way of saying that she was Queen of Northern and Southern Egypt. Therefore, when Khonsou "grants everything" to the Ka of Isis em Kheb, it means every funereal luxury in her long home, and we are reminded, "He is in Amenti, the place of departed spirits"—he is there to do it. The Etruscans had the same theory of the Ka of the deceased, and in Dennis's "Etruria" will be found an actual representation from one of their bas-reliefs of the embodied spirit being conducted by Anubis, who is also figured with a dog's head, into the presence of his judges. I have already referred in "Nile

Gleanings" to the many links which connect the ancient Etruscans with the Egyptians, and point to their migration from the valley of the Nile. There is a doubtful illegible character preceding the hawk with the flail (Ra). Dr. Birch suggests that it may be intended for a ram's head and horns, and be the hieroglyph, for the god Khnum. Monsieur Vasalli, of Boulak, and I, examined it there attentively, but we could make nothing of it, owing to its injured condition, but I think Dr. Birch's suggestion is correct. The Egyptians laid so much stress on the furnishing of their tombs with provisions and material necessaries for the intermediate state, and for offerings to the gods in Aahlou, that one would like to know their notions as to the condition of the poor who could not afford these funeral luxuries. Were they to exist in a condition of poverty and hunger and disfavour with the gods before whom they came empty-handed? Or were they to be cast out altogether? The whole inscription runs as follows:

"She is seated all beautiful in her place enthroned . . . . amongst the gods of the south she is crowned with flowers perfumed with incense like that of the spice land of Pount. . . She is seated in her beauty in the arms of Khonsou her father, the Lord of Thebes, fulfilling his desires. He is in the land of departed spirits, he grants everything in response to her prayers to the disembodied spirit of the daughter of the chief Priest of Amen, Abbess of the shrines . . . . of Ra of Isis, of Horus, of Anubis, even to Isis em Kheb, queen of the papyrus and the lotus (countries)."

This queen occupies an important place in the chronological chain of Egyptian history, because we know that she was the mother-in-law of Shishak, whose

capture of Jerusalem on the death of Solomon gives the tolerably certain and fixed date of 980 B.C. I therefore give her family pedigree.



It appears, therefore, that Isis em Kheb died about 1000 B.C., twenty years before the capture of Jerusalem, and about 90 years after the Siege of Troy.

The above table illustrates the frequency of marriages among the Egyptian reigning families within what would be with us prohibited degrees of consanguinity. Her Hor's son Piankhi married his sister. Piankhi's grandson married his own niece Isis em Kheb, and the grandson and granddaughter of the latter also married each other, and became the parents of Shishak. This frequent breeding in and in was, no doubt, the cause of the rapid degeneracy and frequent changes of dynasties, male issue often failing, and the female

representatives marrying military adventurers. It is to be observed that Shishak was also of Ramesside descent, his father having married the daughter of Rameses XIV.; he therefore had a double claim to the throne, both by right of his wife and by right of his mother.

Eighteen or twenty generations had elapsed since the death of Rameses II., and I must here again enter a renewed protest against the date now assigned by some leading Egyptologists for the death of Rameses II. They base it upon shadowy astronomical calculation, founded upon the mention of a certain Sothis period during that king's reign, but I have closely questioned several of them, and it appears that this foundation is most unreliable, it is very far from conclusive. Here is what Brugsch Pasha says on the subject.

"Some men of science believe that they have discovered another mode of arriving at the determination of important epochs of Egyptian history in certain accounts of astronomical observations, which they have for this purpose subjected to exact calculation. The opportunity has been given for complicated calculations of such a kind by the reign of a king named Menophres, under whom, according to a Greek account, a new Sothic cycle began; again by the data contained in several royal sepulchres concerning the risings of the star Sothis (our Sirius) under the reigns of contemporary Ramessids; finally by some miscellaneous monuments relating to astronomy,—but as to the value or worthlessness of these supposed results scientific criticism has not yet spoken its last word. Instead of growing less, the difficulties in determining the chrono-

logical relations of Egyptian history are, on the contrary, multiplied from day to day, for new problems, the solution of which has still to be waited for, are continually presenting themselves in the province of investigations about chronology. To mention one example: the question is now very properly raised whether the old inhabitants of the Nile valley used the same form of calendar at all ages of their historical existence; whether they knew the Sothic cycle of the year, or any sidereal cycle derived from observation of the stars; whether in the tables still extant they recorded the rising and setting of certain stars and constellations merely with the view of fixing their position for a certain epoch of the reign of this or that king—all questions of the highest importance, but which up to the present time have waited in vain for their solution."

On the other hand, we have the following undoubted facts in support of a considerably earlier date.

Between the death of Rameses and the period of Shishak, eighteen or twenty reigns have to be fitted in. The average duration of our English reigns has been, one with another, twenty-four years; applying the same measure to the Egyptian reigns, we cannot allow less than 450 years for the interval between Rameses and Shishak. That would put the death of the former about 1450 B.C., which corresponds with the Bible date of the Exodus, which took place very soon after his death. Adopting a different basis of calculation, looking not to generations or reigns, but to the historic events that have to be fitted in; we have the Exodus, the forty years' sojourn of the Israelites in the wilderness, their government by judges "by the space of"

450 years, and the reigns of Saul, David, and Solomon. We have, in fact, to resort to a very considerable reduction of St. Paul's estimate of the period of the Israelitish theocratic form of government by judges to make these events fit. The Apostle guards himself, and allows for a limited amount of error when he uses the phrase "by the space of." We ought, therefore, to feel the more confidence in the substantial correctness of his statement. It would be as difficult to suppose an educated Englishman ignorant of the interval that elapsed between William the Conqueror and Henry the Eighth, as an educated Jew ignorant of so important a point in his national history. We have, besides, some evidence from the genealogies and generations of some private Egyptian families.

We have no less than 25 generations of family pedigree of a race of Court architects who flourished during several dynasties, including both that of Rameses and that of Her Hor. At three generations to a century, these would cover 800 years.

CHAPTER IV.

The Papyrus—The Lotus—The Funeral Cortège—A Wedding Present—Wall Paintings—The Judgment—Life in Paradise—The Vulture Emblem—The Great Central Panel—The left-hand Flap.

We now come to the last passage in the inscription; it is her title—

"QUEEN OF THE LAND OF THE PAPYRUS AND THE LOTOS."

The papyrus is not a native of Northern Egypt. It was probably brought with them by the original colonists of the Nile valley from the lakes of the Abyssinian lowlands, and cultivated for its valuable properties from time immemorial. It grows spontaneously in enormous quantities towards the head waters both of the Blue and the White Nile. The portion of the river nearest the great lakes is in fact choked with it so as almost to render them impassable, but in Northern Egypt it is an exotic, artificially maintained by cultivation. Ezekiel calls it the paper reed, and prophesies that it shall cease, and his prediction was accomplished when other and better substitutes were discovered for its various domestic uses. Parchment came into fashion instead of papyrus, and it ceased to be worth cultivating and soon disappeared. It has however a near relative—of the cyperus family—which grows in the canals of the Delta, but this does not resemble it in outward appearance, and is of far less stately and striking aspect.

The lotus on the other hand grows abundantly in the Delta. It is its most characteristic water-plant, has large, handsome blossoms, and graceful buds, and an edible

fruit, and was well fitted for an emblem of Northern Egypt. The difference between the lotus and the common water-lily is that the latter has round petals like rose leaves, whereas the petals of the lotus are sharply pointed, and the flower, instead of floating on the water, rises erect a foot or more above its surface. It acquired additional importance, because there were scarcely any other wild flowers in that region, and they were evidently fond of flowers. We laugh at the æsthetes of our own day, but they are by no means a new invention. "We smell lilies," might well have been said of the ancient subjects of the Pharaohs, for they are everlastingly depicted on the monuments, seated on stools at their feasts, and sniffing the lotus. It is no doubt from these tableaux that the name lotus-eaters was given them by Homer, Herodotus, and other Greek writers. We learn from the wall paintings that in ancient times the blue and pink lotus of India grew either spontaneously or as a cultivated plant, as well as the ordinary white variety. The edible portions of all of them are the seeds or beans contained in the cup-shaped seed-pod; they have a nut-like flavour, and can be eaten either raw or boiled, or ground into meal and made into cakes. It is curious that to this day the Japanese regard the lotus as a sacred plant, and offer it to their gods, as the Egyptians did of old.

The lotus which hangs from the gazelle's collar in the panels at the left of the canopy is of the pink kind. This and the blue still exist in Abyssinia, but not in Egypt. This fact adds one more link to the chain of presumptive evidence which points to that country as the cradle of the ancient Egyptian race.

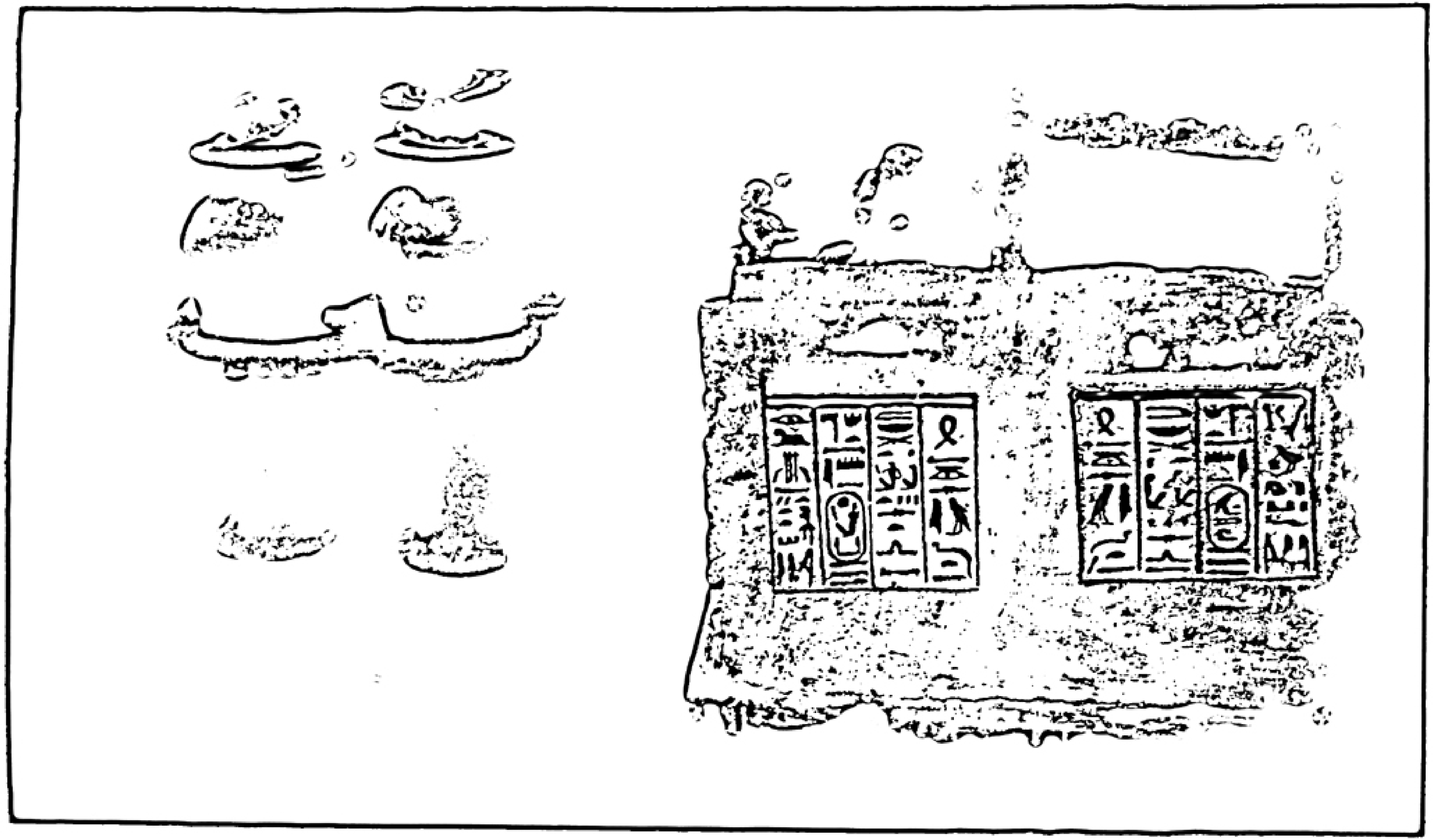
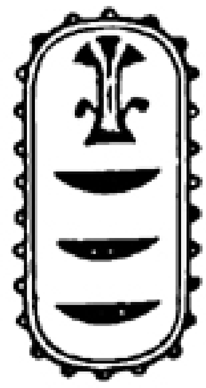


PLATE 32.

LIBATION VASES OF IS-EM-KHEB & CASKET OF QUEEN NOTEM & HER BABY.

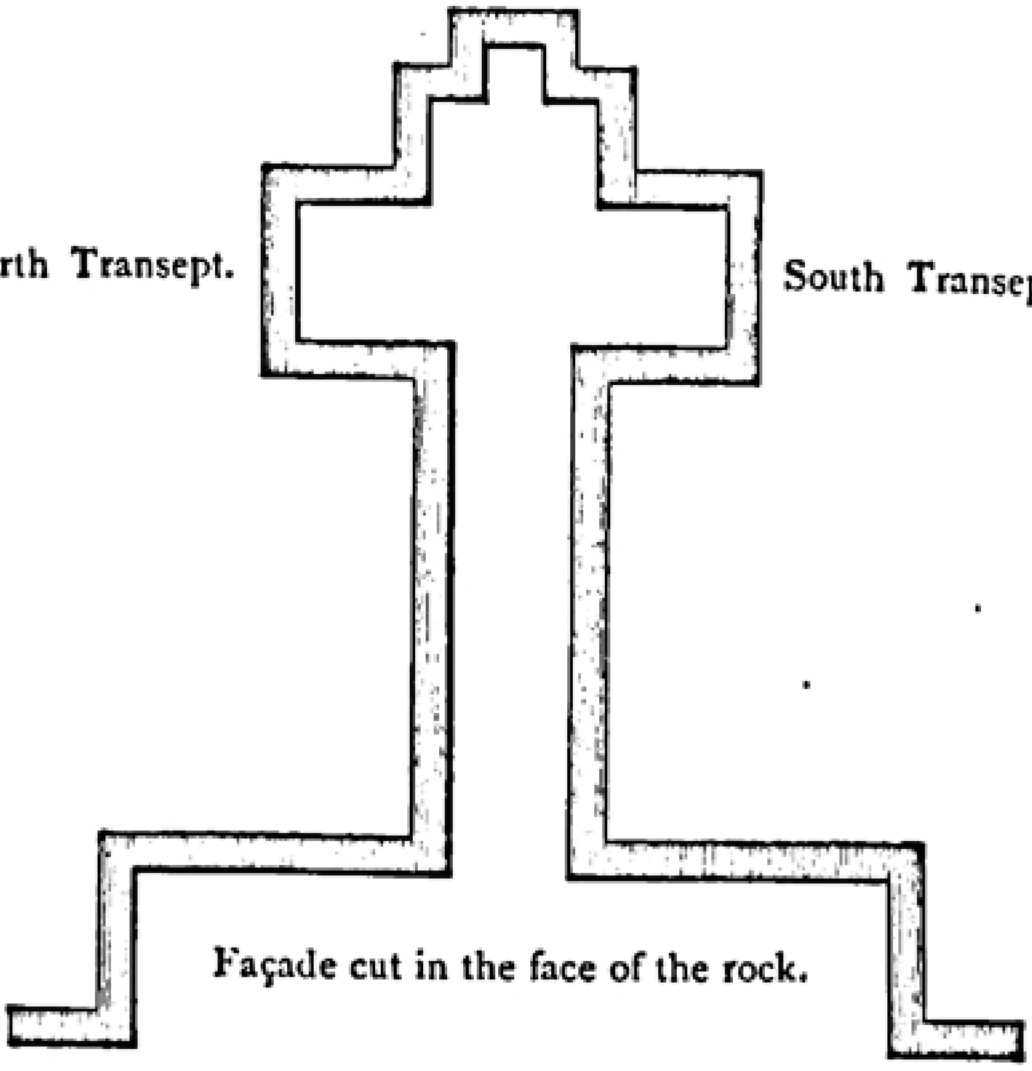
In olden time both the papyrus and the lotus grew in abundance in the artificial lakes which were attached to each great temple, and kept constantly supplied with water all the year round. From being first used as the symbol of Northern Egypt it came ultimately to represent the North generally. Thus the Greek States were designated chiefs of the North, the title being written with a lotus plant, and beneath it the sign for chief thrice repeated. We know that this formula signified the Greeks, because they are so described in the hieroglyphic portion of bilingual inscriptions, and the monogram is translated "the Greeks or Ionians."



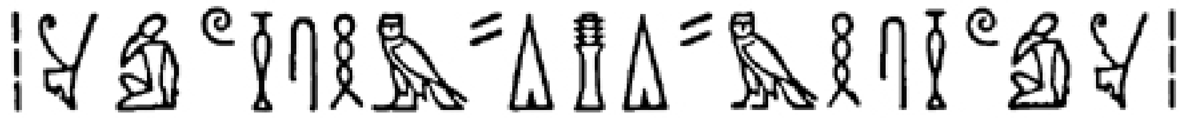
The funeral procession consisted of mourners, priests, and attendants carrying articles of furniture, vases, baskets of mummified joints of meat, jars full of corn, olives, fruit, and other provisions, vessels of wine, caskets of jewellery, boxes full of porcelain dolls of mummies which were called Oushebti, "respondents," of which I shall have to say more presently, ornaments and wearing apparel, all for the use of the departed in his eternal home. In the sumptuous royal mausoleums of the nineteenth dynasty, the sarcophagus, instead of being placed at the bottom of a mummy pit, was lodged in a special chamber which was called the golden hall, and in this were deposited all the funeral articles I have enumerated, and many more—whatever in fact had been most valued by the deceased in life.

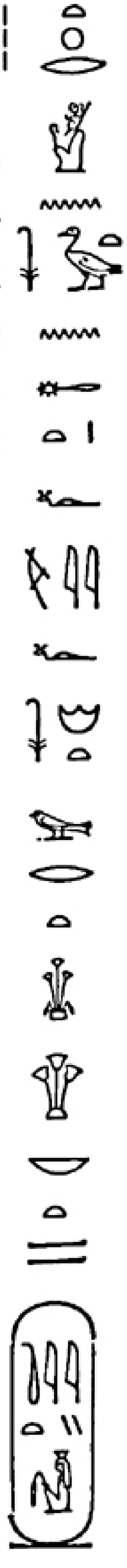
Among the appendages of the procession were a heifer of marriageable years and also a calf; these were meant as types of renewal of life and of the powers and attributes of the parents in their offspring. Had Isis em Kheb lived in the previous dynasty, she would have been con-

veyed to one of the tombs of the queens, an interesting example of which is presented by that of Queen Taiti. Her tomb is situated at the extremity of a valley, behind the colossal statues of Amunoph the Third, which stand in the centre of the plain of Thebes. Here is a plan of



it. It will be seen that the arrangement is exactly that of our churches—a nave, north and south transepts, and a chancel at the end. Every one of these chambers was covered with paintings, representing the Queen adoring the chief Deities of the Egyptian Pantheon; and, in so adoring them, she held stretched out towards them a sistrum in either hand. The following inscription is engraved on the lintel and side-posts of the entrance to the north transept. "Presented as a gratification on the part of the king to the king's daughter, of his very body begotten, beloved by him, the royal wife, mistress of the North and of the South, Queen of the two lands. Taiti."





Inscription running round door of right-hand transept in interior of Taiti's tomb:—

"Presented as a gratification on the part of the King to his royal daughter of his body begotten, beloved of him, the royal wife, Queen of Northern and Southern Egypt, Supreme Lady of the two lands—Taiti."

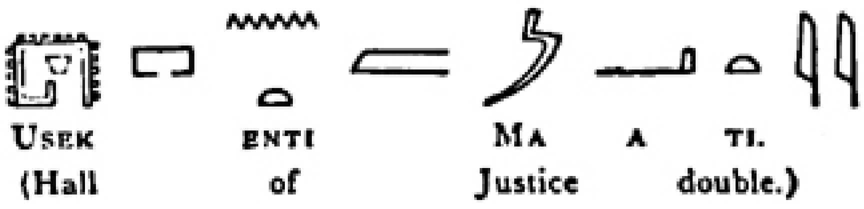
It thus appears that she was not a foreigner, but of the native royal race, purest blood. In another part of the tomb she is styled daughter of the King, sister of a King, wife of a King, and mother of a King. She must therefore have been sister as well as wife of Amunoph III. and mother of Amunoph IV.

In her tomb she is represented adoring in succession all the orthodox Egyptian Deities, and there is not a trace of Aten worship. These texts, together with the bas-reliefs in the tomb of Rameses, Governor of Thebes, in the reigns of Amunoph IV. and Khou-en-Aten, prove that Amunoph III. had a legitimate Egyptian queen besides the foreign wife Taü or Thi, whom he espoused, and who was mother of Khou-en-Aten's wife.

In another part of the tomb she is styled "daughter of a king, "sister of a king," "wife of a king," and "mother of a king." Every inch of the interior is richly painted. The portrait of Taiti herself I have already given in "Nile Gleanings." It is characteristic of Egyptian ideas that the king should have deemed a mausoleum the most acceptable wedding-present he could offer to his daughter!

In the long entrance corridor occur the two wall-paintings of queen Taiti, figured in "Nile Gleanings," page 244; the one to the right is now nearly obliterated, only a portion of the coronet of arrows remaining, the rest of the tomb when I visited it last winter was still in good condition. Its "Golden Chamber," constituting the left transept, had, however, been plundered long ago, and some of its treasures are now in the British Museum.

The walls of the great royal mausoleums at Bab el Melik are covered with scenes and texts from the ritual of the dead. These are also found in less profusion in smaller tombs, the changes, migrations, and adventures of the soul after death, the judgment and the resurrection. One finds oneself in the presence of the infernal deities of the Egyptian pantheon. Plate IX. represents the incidents of the trial and sentence on the soul. The hall in which this takes place is called the hall of double-edged justice, double-edged because it deals punishment on the one hand and reward on the other.



At the end of this dread place sits Osiris carrying the

emblems of sovereignty in his hand, the crozier of supreme government and the flail of punishment,—on his head he wears a royal crown with the ostrich feathers of truth, suspended from his neck is a plate or plaque on which is inscribed the insignia of justice. In front of him may be observed a curious figure of a decapitated animal attached to a pole, which is fixed in a vessel designed to catch the blood which drips from the severed arteries; this is typical of sacrifice and expiation. Beneath his throne is repeated seven times the formula signifying Lord of life and purity; in the corner above is an inscription reciting that Osiris is the good being, "oun nofre," Lord of Life, the Great God, Lord of Eternity, enthroned in Amenti, &c. Before him are ranged the four sepulchral geni who guard the vases containing the vitals of the deceased Amset Hapi Taout-Mutef and Anubis. Beneath them stands a table of propitiatory offerings which, as a judge, he ought to be above accepting—cakes, joints, fruits, and flowers. Overhead, seated in a long row, are the forty-two assessors, whose grim function it is each to accuse deceased of some special sin; they have the plume of stern justice on their heads. No wonder the trembling wretch flings himself on his knees before them and hastens to propitiate them with cakes and flowers. Into this dread presence the disembodied spirit is ushered; in this instance his name is "Au ef Ank," *i.e.*, "He is living," the illustration being taken from the papyrus of an individual of that name, but the same scene occurs in many a papyrus and many a tomb and in some temples, *e.g.* in Deir el Medinet at Thebes. Au ef Ank is received by Ma, carrying the symbols of life and purity in her hands, and her plume of righteousness on her head. Behind her is a balance in which an

attendant has placed the heart of the deceased. The counterpoise in this instance is a statuette of Ma, but often only is an ostrich feather. Horus draws the cord which raises the scales off the ground, and Anubis adjusts and steadies them. Thoth, the advocate and justifier, pen and tablet in hand, records the result, and Osiris pronounces sentence.

Seated on a sort of consol table is a beast of dire aspect, open mouthed and showing its fangs. Its title is written over it, "Death to enemies (of Osiris) at the hand of Amam—chief of Amenti in Amenti." The beast watches Osiris, and woe to Au ef Ank should his verdict be adverse. But see! the scales balance evenly, he has gone through the ordeal of the forty-two accusers successfully, and all ends well.

The columns of this hall consist of bundles of lotus flowers bound together. And now Au ef Ank reaps the final reward, and is passed on to the Elysian fields, the Aahlu, the isles of the blessed. (Plate X.) Here the waters of the ocean, represented by belts of waved lines, are seen to surround the regions of happiness, nor are they without their Nile, their irrigation canal, and their delta (see the right-hand corner at bottom). On the left at top are three figures with an inscription over them—"the Gods of the Setting Sun in the West." Before them is a table of offerings, with the superscription "Offering to the Great God, Lord of Heaven." Horus, indicated by the hawk on the altar, is meant. The disembodied spirit, the Ka, the human-headed bird, is represented as having passed beyond these preliminary ceremonies, and is engaged in receiving a burnt offering of incense to welcome his arrival. Overhead is written, "The Osiris Au ef Ank, proclaimed righteous." Next

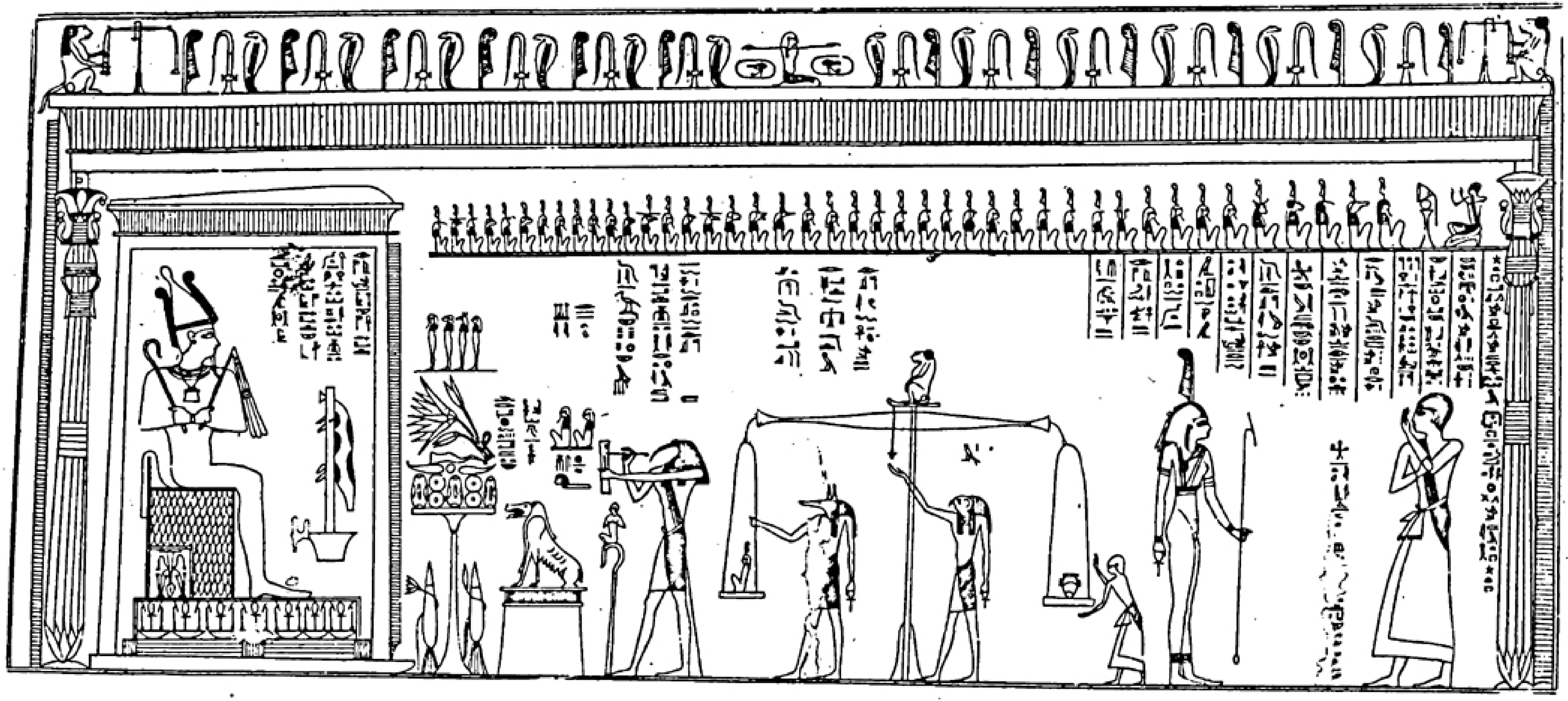


PLATE 9.

THE JUDGMENT HALL OF OSIRIS.

comes a boat laden with good things; this is being paddled by Au ef Ank himself. The annexed hieroglyphics read, "The Osiris Au ef Ank, proclaimed righteous, rows in the boat on the lake or sea of happiness." Next, "Au ef Ank offers incense and sacrifices to Hathor Khonsou and another deity, while Thoth records the incident and takes note of the details." In the line below, the deceased, here merely designated "Osiris the Righteous," pays similar homage to "Pthah, beloved Father of the Gods." (Pthah was the personification of the Creative power of the Deity.) Beyond is represented the whole series of agricultural operations; these are carried on for the benefit of our hero by the Ou Shebti, the slaves who were given him, to take with him, in the shape of those dolls of porcelain, wood, or other materials, found in such abundance in Egyptian cemeteries. Their most familiar forms are the blue glazed ones, inscribed with a few characters in black pigment; it was their function to work for the deceased in the Elysian fields. On the right of the series, the land is being ploughed, and it is evidently not the paradise of animals, for the flail is descending upon the flanks of the ox in the old style. Next follows sowing the grain, and here a tree is thrown in for ornament, and to prevent the landscape looking bleak. The husbandmen are represented in the following space reaping the tall durra, then oxen tread it out under the same gentle persuasion as before, and finally it is gathered in two great granaries. It is to be presumed that no Land League existed in Aahlu to mar Au ef Ank's happiness. I have not seen Isis em Kheb's funeral papyrus, but no doubt it contained the usual chapters from the Ritual of the dead, with

illuminations of the scenes here given, for these formed the most indispensable portion of every important funeral papyrus.

I have however seen the papyrus of another queen of the same dynasty, Hontaoui, wife of Pinotem I. In this she is repeatedly called daughter of Tentamen, who was one of the Ramesside family. This papyrus is beautifully illuminated in colours, and the portrait of Hontaoui is done with great care. She must have been handsome; her hair is beautifully braided, like that of Notem, mentioned above in the passage about the funeral toilette of an Egyptian queen. Hontaoui is represented as herself paddling her boat in Paradise on the Sea of Happiness, and as reaping the crops on her celestial demesne, with her own hands, and engaging in all the other occupations of a disembodied spirit in the intermediate state. It thus appears that the Egyptians regarded happiness there as consisting in active occupation, and not as a state of mere contemplative existence. She is also represented as taking pleasure in the adoration of the gods, in this respect in harmony with our Christian belief that the adoration of God will be the happiness of the elect hereafter. The papyrus of Isis em Kheb is in Paris. I have no doubt it is similar to that of Hontaoui, who was her great grandmother.

Having now conducted our heroine under cover of her gay canopy of many colours from her palace at Karnac, across the Styx, and through the ordeal of Amenti to the islands of the blessed beyond, we will here take leave of her, trusting that our progress has not been devoid of interest and instruction to our readers.

It is easy to discern in the incidents of the judgment hall of Amenti the elements of the Greek and Roman

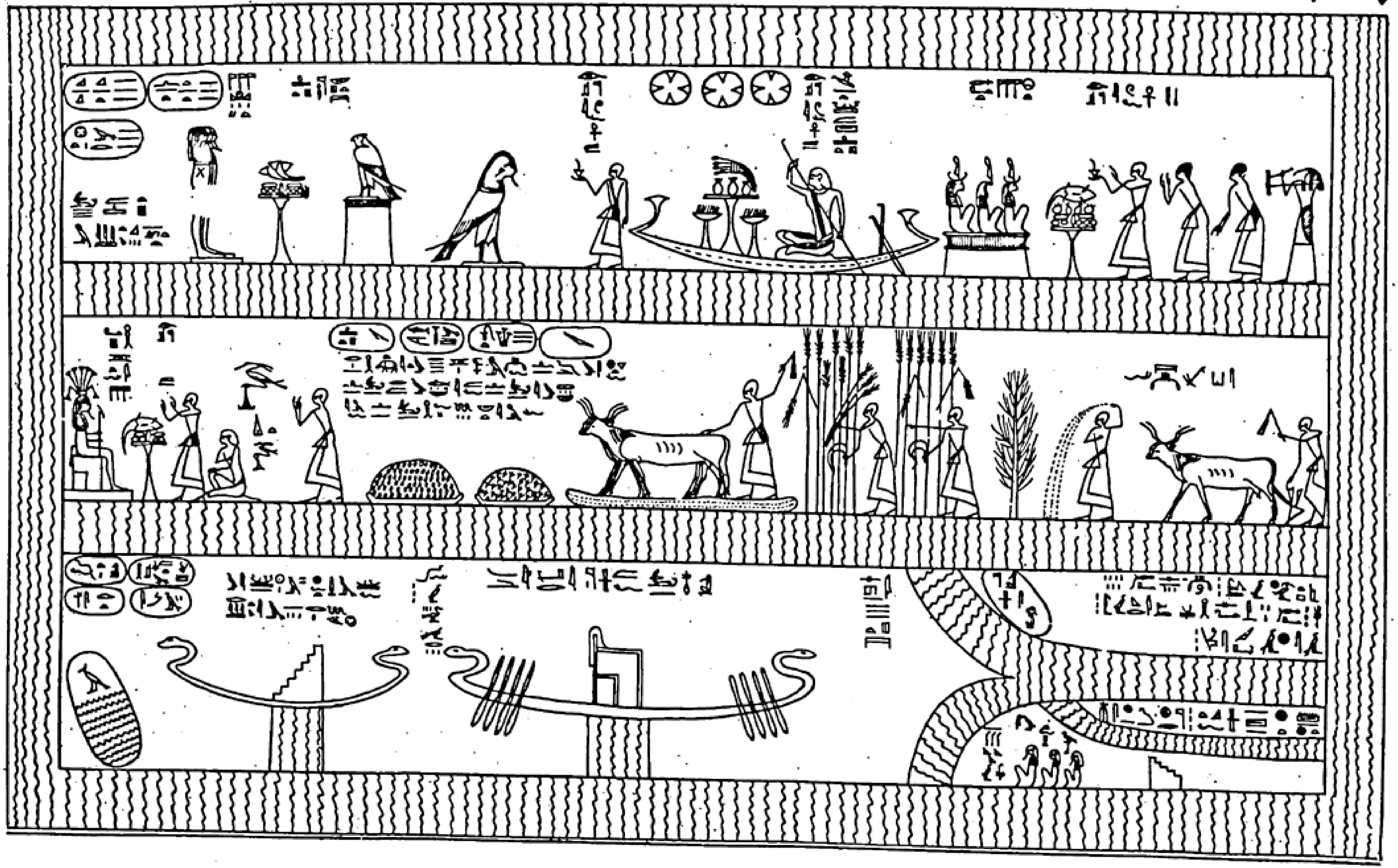


PLATE 10.

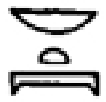
THE EGYPTIAN PARADISE.

traditions. We recognize in Osiris, Horus, and Thoth, their Minos, Æacus, and Rhadamanthus; the last named is, indeed, literally "The Man of Amenti." In the voyage across the Nile we have Charon and the Styx. In Secket and her sister tormentors we have the Furies. In Serk and Heck-te we have the witches Circe and Hecate. In the savage beast Amam we have Cerberus. In the gloomy corridors of subterranean tombs, with their grim pictures of the sufferings of the damned, we have the infernal regions visited by Orpheus and Æneas. Lastly, in the happy islands of Aahlu we have the Elysian fields and the Islands of the Blessed, which the Greeks and Romans place somewhere in the Western Ocean, as the Egyptians did beyond the regions of the Setting Sun.

Above the inscription occurs an effective ornamental border of spear-head pattern, and skilfully blended hues, and above that again are four bands, blue, red, yellow, and green, three primary colours and one composite. Underneath the panels, the same chess-board pattern, figured on the flap at the end, is continued down to the bottom, where it terminates in a pink border nine inches wide. All the four flaps are six feet nine inches deep, and when the canopy covered the shrine, they curtained its four sides, while the great central panel formed the top.

Having now reviewed in detail the design of the right-hand flap, I shall proceed to explain the emblems which decorate the centre; the most prominent of these are the six vultures. Let us try to understand their place in Egyptian allegory.

It is often asked why the Egyptians chose the vulture as the emblem of maternity; the explanation

is a little roundabout. The Goddess Mut was the Universal Mother, wife of the Supreme God Amen; she represented that celestial space out of which all things must have been evolved; she corresponded to the Greek Urania, the sky goddess. They selected the vulture as her emblem because, owing to its enormous spread of wing, it was well qualified to convey the idea of the overshadowing vault of Heaven, spread out and expanded over all creation. The transition to the idea of a protector is obvious, and when the vulture is represented poised over the king in battle, it merely means that Mut is spreading over him the ægis of her protection. Her hieroglyphic name is written thus She is figured wearing the double diadem to indicate her sovereignty over North and South; she is also decked with the vulture head-dress, emblem of maternity, and she carries appropriately in her hand the emblem of life, the mystic ☥. Her dress is formed by her wings folded, and close-fitting round her body. Her titles are  Neb te pet, Queen of Heaven, and Hent te nuterou, lady ruler of the gods. A Greek writer says, "when the Egyptians want to write the word 'heaven' or the word 'mother' they draw a vulture."

Let it be understood, then, that the idea conveyed by the vulture is overshadowing, and thence protecting; and they extended to the human mother the same sign that stood for the universal divine mother—the vulture.

From the above explanation, the significance of the six vultures overshadowing with outstretched wings the shrine of Isis em Kheb becomes manifest; they indicate

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that she is shielded from all spiritual evil by Heavenly and divine favour. It will be observed that the vultures hold in each claw two articles, the one a staff surmounted by an ostrich feather, the other a signet ring. The ostrich feather was the insignia of a chief; and probably the origin of this emblem of sovereignty dates back to the prehistoric times, when their robes were the skins of beasts, and the distinguishing ornament of their chiefs an ostrich feather—when, in fact, their ancestors were much what the Zulu tribes are now. But as the duty of a chief is to administer justice, the ostrich feather became the emblem of justice as well as sovereignty, and the ornament probably bears this double significance here. The seal is, as I have already pointed out, an emblem of renewal—of ever renewed life—the deity having power to reimpress the deceased with life as easily as he could repeat the impression of the seal again and again. It is a curious and accidental coincidence that in the Scriptures the seal is also used as an emblem of life in the hands of the Almighty, the just being sealed unto life eternal.

The inscription, repeated twice above each of the vultures, reads as follows:

"Ank Nuter Hon ha ap an Amen Ma-sa-her-ta ma Kherou." Life to the chief priest of Amen Masaherta, proclaimed just. It appears from this formula that the queen's father had died before her.

The section of the tent to the right of the vultures represents the blue vault of heaven, and the rosettes upon it indicate the flowers scattered in profusion over the pall of the deceased queen on her way to her last resting-place.

I do not know that much remains to be said of the

design of the tent. The scarab which occurs on the first panel, on the right-hand side, I have already explained; the next panel, the ducklings, is a device which I have never before met on any Egyptian monument. We may be sure, however, that like all the rest, they are emblematical. We know what a veneration the Egyptians had for life, and under how many types they pointed to its renewal. A calf, and a heifer of marriageable years, formed part of their funeral processions, to signify the renewal of the parent's life in the offspring; for the same reason they worshipped the chick as a manifestation of renewed life, and if a chick, why not a duckling! I think from the analogies I have quoted, and from others, that this is the allegorical meaning of the strange green creatures.

The next panel contains a Gazelle, kneeling upon a bowl; this would read literally—mistress of the Gazelle, and no doubt surmounting, as it does, the dedication to Isis em Kheb, it refers to her favourite pet gazelle; that she set great store by it is proved by the fact, that with her, alongside her coffin, was found a mummified gazelle, duly embalmed and bandaged, and enclosed in a wooden case having the form which the animal bore in life; the device comes in very gracefully, right and left of the oval containing her Royal Grandfather's name, Pinotem Mer Amen: they have the effect of heraldic supporters.

The Gazelle appears among the creatures held in the hands of the infant Horus, to signify his triumph over everything noxious; no doubt they were then very numerous, and did so much damage at night to the crops as to amount to a plague; per contra the head of the Gazelle surmounts the staff as the emblem of purity.

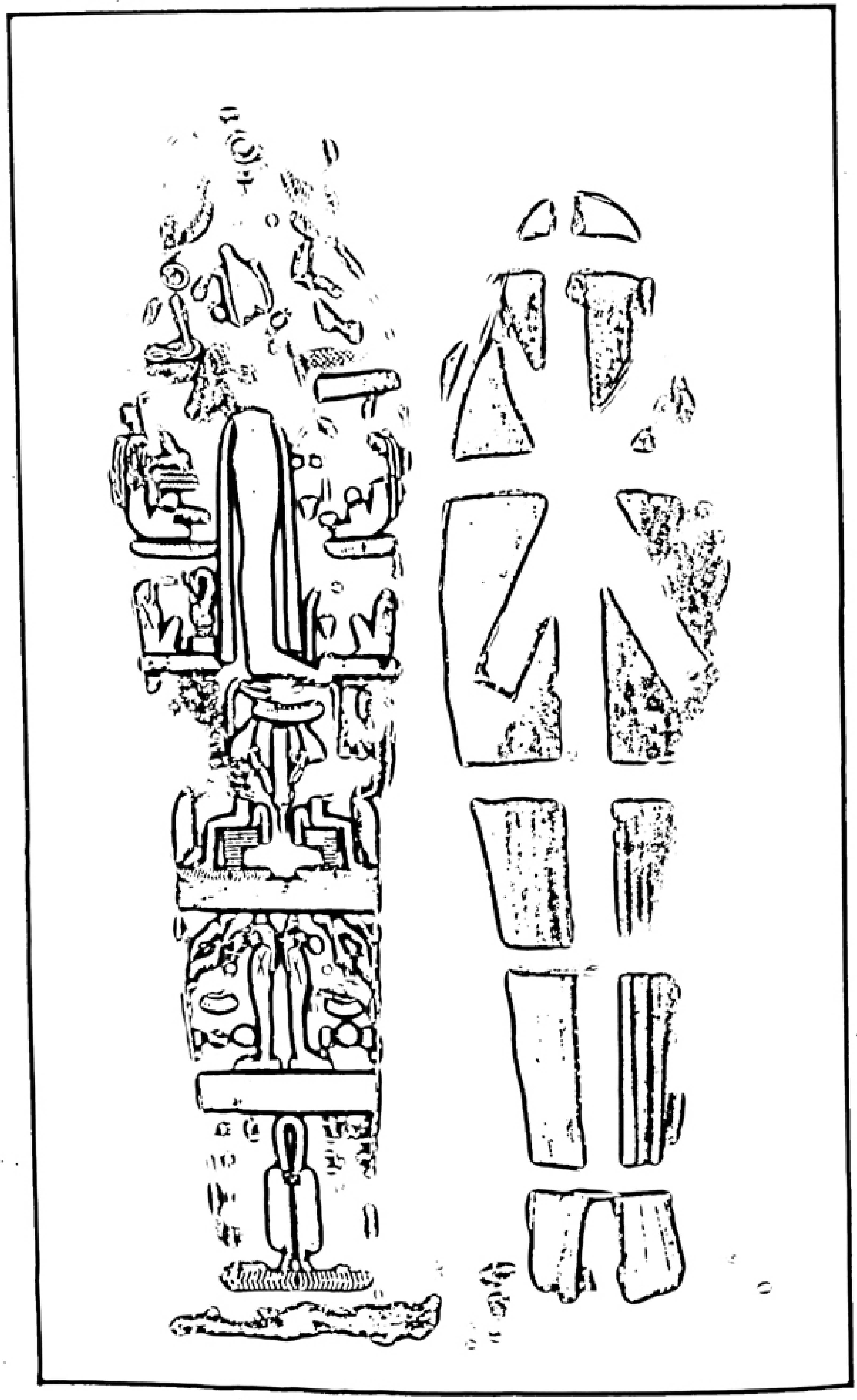


PLATE 29.

MUMMY AND COFFIN OF QUEEN IS-EM-KHEB.
CONTEMPORARY OF SOLOMON.

The central panel between the two ovals is the only one that remains to be noticed. It contains a bouquet of lotus flowers; these were looked upon with veneration, because the lotus, like the convolvulus (also sacred), was observed to open at sunrise, and close at sunset, an evidence of sympathy with the sun god which won for them a place among religious emblems.

Underneath the ducklings and the scarab at either end, is a hieroglyphic inscription, which runs, "The daughter of the high priest of Amen, superioress of the shrines of Ra, of Isis, Isis em Kheb, queen of the papyrus and the lotus;" this is nearly identical with the long inscription on the other wing of the canopy, but it omits mention of the shrines of Horus and Anubis, perhaps for want of space. All the inscriptions are pierced through the green leather, and beneath is a second thickness of pale yellow leather, which throws out the characters in strong relief. Owing to difficulties and defects in the original cutting out of the hieroglyphics, and to subsequent rents and injuries, some of the characters are doubtful and puzzling to decipher. I have received valuable assistance from Dr. Birch in restoring the text and solving difficulties, which I am glad to take this opportunity of acknowledging.

I annex an illustration of the mummy of our heroine; it is a particularly perfect specimen, enveloped in rose-coloured linen with yellow bandages.

Observe the ends of the ribbons that cross her breast; they terminate in seals containing the Queen's name. The interior of the coffin is covered with figures and emblems, prominent among which is the God Osiris, in whose arms she is supposed to be

resting. Additional details of this Plate will be found on page 137.

I translate the inscription at the bottom of the cover of this volume for the benefit of the uninitiated:—

En Ka en (two waved lines and uplifted arms),
"To the disembodied spirit of."

Sa te (the goose and cap),
"The daughter of."

Nuter Hon tep (axe, hammer, and lion's head),
"The chief priest."

An Amen (crown and three following characters),
"Of Amen."

Her te (swallow and two following signs),
"The Lady Superioress" (the abbess).

Khennou (double-headed boat-hook),
"Of the shrines," or
"Convents of divine brides."

An . . . . . ? Ra, Is[te], Hor, Anpou, (three birds and intermediate signs).
"Of Khnum? of Ra, of Isis, of Horus, of Anubis."

Is em Kheb (the wasp is Kheb).

The inscription would in fact serve as the dedication of this book—

"To the disembodied spirit of Is em Kheb."

THE PYRAMIDS OF DASHOOR, MEIDOUM, AND SAKKARAH.

THE PYRAMIDS OF DASHOOR, MEIDOUM, AND SAKKARAH.

CHAPTER I.

Date of the Pyramids—The Brick Pyramids of Dashoor—Pyramid of Pepi—Mythology of the Sixth Dynasty.

WHILE at Cairo I made a very careful examination of the ancient cemeteries of Meidoum, Dashoor, Sakkarah, and Ghizeh, and I have come to the conclusion that Dashoor contains the most ancient pyramids and tombs of all; Meidoum ranks next, Ghizeh third, and Sakkarah last. I believe the brick pyramids of Dashoor to be of the most remote date, and this impression is confirmed by the fact that in their neighbourhood the tombs also are of brick. Neither the one nor the other contain any inscription. There occur along the Dashoor plateau tombs constructed of crude bricks of great size, twenty-four inches by twelve, and eight inches thick. These tombs are not more than six or eight feet deep, and are paved with small flags; their sides are plastered, and upon the stucco, figures of men are painted in very primitive style, with red ochre. Beneath their feet are three bands of colours,—red, yellow, and black,—which do duty as a cornice. These

graves contain not mummies but skeletons, so fragile from extreme age that the bones may be crumbled between the fingers. This fact tells its own tale, for bones are the most durable of organic matters. These have been in a soil and climate exempt from damp, and eminently calculated to preserve them; and we know skeletons even of the fourth dynasty are found to be still in tolerably sound condition—witness the skeleton of Menkaoura, now in the British Museum. We may fairly conclude, therefore, that Dashoor carries us back* to the infancy of Egyptian pictorial art, and to the most archaic form of Egyptian sepulchre yet discovered. There occur also on the plateau other brick tombs of a more advanced type. There is a deep shaft lined with crude brick, flanked towards the top by a *vaulted* brick chamber. The arch is not, strictly speaking, keyed, but the wedged form which the cement naturally and necessarily took between the bricks all round the curved surface answered the same purpose. These tombs contain fragments of tables of offerings, engraved on a soft, easily-worked limestone; and in the neighbourhood of both classes of tomb are found the remains of large earthen vessels of very rude and coarse construction; the bottoms and sides being nearly two inches thick, and the surface marked with the straws and reeds upon which they had rested before being burnt in the kiln. All the structures which I have been describing are subterranean. The nature of the soil is such that it is quite clear they have always been at the same depth as they are now: no part of them

* Nor is a less interval indicated between the rude figure-painting of the brick graves and the enamelled bas-reliefs of the Mastabahs of Ghizeh and Sakkarah.

ever rose above the surface. In this they differ markedly from the Mastabahs of the next succeeding period of architectural development: which were built above ground, first of brick, subsequently of stone, and constituted a new departure in funereal fashions, destined to furnish us with the earliest written records we possess, or I fear ever shall possess, of human civilization in very remote times.

The so-called Brick Pyramids are not really Pyramids at all, but gigantic Mastabahs. Close inspection reveals conclusive evidence that, when perfect, they rose in steps like that at Meidoum. The bricks of which they are composed are twice as large as ours, and contain bits of broken pottery; they are also stamped with a sort of trade-mark, those from one factory being fitted with two round holes, those from the other thus II

At the north end of one of them are the foundations of a stone temple, probably of later date. I could find no inscriptions. Near by are subterranean tombs of very remote date. Everything points to the conclusion that they are anterior to any of the stone pyramids. It is in itself improbable that the latter fashion having been introduced, any subsequent Pharaoh would be content with the meaner material. The story told and the inscription quoted by Herodotus smacks more of Greek fancy than of Egyptian fact.

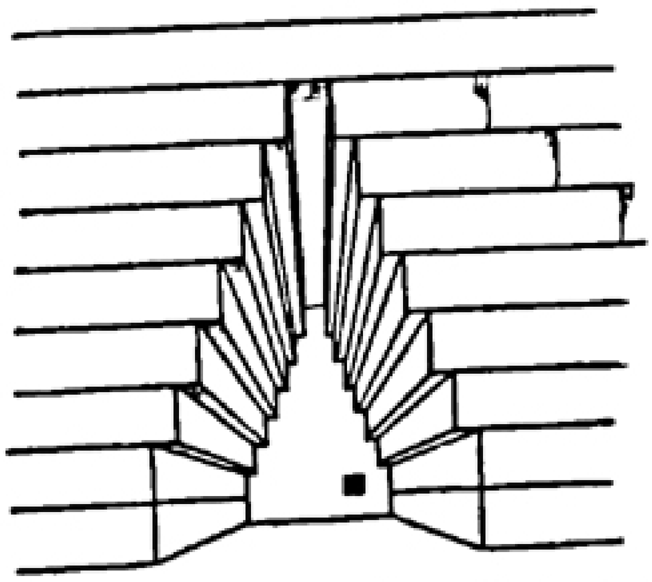
Deep down below the surface, at the very foundations, I found the stone casing with which these monuments had once been covered: it was a fine white limestone, fitting close to the brick. The slabs were perfect and uninjured, having remained buried from the first. I found the soil upon which the structure rested to be a bright yellow gravel conglomerate. Nowhere could

any trace of an entrance be discerned. Maspero is about to sink a vertical shaft right through the heart of the northernmost. I predict however that when the chamber is reached no inscription will be found. All that I have seen convinces me that the fashion of sepulchral inscriptions was not introduced till towards the end of the Third Dynasty, and that only in the case of a few private tombs; and that inscriptions in the chambers of pyramids were not customary before the fifth and sixth dynasties, although the architects occasionally painted the oval of their sovereign on some of the stones in the fourth. I visited several stone pyramids at Dashoor. The largest is about 650 feet square; most of the facing still quite smooth, and the entire structure in very perfect condition. The central chamber is 80 feet high, the ceiling being formed by advancing each course of stones a few inches beyond that below. Neither in this, nor in the smaller one to the north, is there any inscription or any means of ascertaining the date.

On my way to Dashoor I climbed to the summit of the Mastabah el Pharaoun, where I found a jackal contemplating the view. His love of the picturesque did not however prevent him from bolting off at express speed: he disappeared over the edge, and I presently saw him scouring the plain at a pace which would have distanced the best pack in Leicestershire. I discovered the hole out of which he came, and regretted I could not secure the services of so expert an excavator, as it was quite possible he had made his way to the coveted chambers within.

I tried to penetrate the northernmost of the Dashoor pyramids. The passage is open, and I followed it for

about fifty yards. It descends at a steep incline, perfectly straight, and without the granite portcullises which obstruct the corridors at Ghizeh and Sakkarah; but I was only just recovering from a fractured ankle, and the tunnel getting narrower, and more difficult, I had to give it up. My dragoman, Elias Talhami, now gallantly volunteered to go on for me with the Arabs, and to bring back a report of what he found; and I sat watching the party retreating down the gallery, their lights growing small by degrees and beautifully less as they receded, and their voices coming back in a confused murmur as of bees in a distant barrel; where there are Arabs you may be sure there will be voices, for they cannot keep their tongues quiet for five minutes.



Section of Central Chamber of Dashoor Pyramid, showing structure of roof.

They were away so long that I began to fear that some accident had occurred. However it afterwards appeared that Talhami had been taking measurements. He reported that there were two chambers or halls: the first was 27 feet long and 13 wide, the walls 10 feet high, above which the courses of masonry advanced at the rate of a foot each, right and left, until they met overhead in the centre at a height of 40 feet; there was no inscription whatever, nor any trace of sarcophagus,

coffin, or mummy; the floor was perfectly clean, the joints in the masonry closely fitted. The perspective effect of the angular courses which formed the roof was very striking and peculiar. At the end of the chamber at the right hand was an opening in the wall: he crept through this and found an exactly similar chamber beyond. The opening was large enough to have passed an ordinary sized coffin through, not more. The thickness of the dividing wall was 15 feet, the corridor leading to the central hall was about 250 feet.

This pyramid seems originally to have had an outer casing of granite; it has however all been removed, probably by the Arabs.

Some of the pyramids in this region have melted away in the course of ages by a process of natural decay, the stone having crumbled, and the detritus having rolled or been washed down the sides until the whole structure is scarcely distinguishable, at a moderate distance, from a natural mound. I actually succeeded in riding up to the top of one of these. Excavations, however, show that beneath the surface the stones are still perfect, and of large size. They are calcareous and abound in oyster shells, the mother-of-pearl in which is still in good condition, though stained yellow.

The pyramids of Ghizeh have been preserved from similar decay by the casing of granite which protected them for so many ages, up to the time of the Arab invasion. At Sakkarah I examined the Pyramid of Pepi. When entered it was found that the interior had been almost entirely wrecked; the central chamber was constructed of alabaster, at least the portion in which the sarcophagus stood, and the roof

was formed of enormous blocks of stone meeting at an acute angle in the centre like an inverted V; the walls are covered with hieroglyphics, and on a ledge was found the leaden plummet which had been used to gauge the width of the columns of hieroglyphics. The artist's name was inscribed thereon; there was a hole in the lead for the plumbline, it was found to be exactly the width of the columns of inscription. Beside it was an earthenware cup containing the remains of the black paint used in outlining the characters. I did not enter the pyramid myself, as it had been closed up and would have required much time and expense to open. I was astonished at the depth to which it had been buried by the sand, a comparatively small portion only being above the ground, and that much decayed; the buried part of it however was in perfect preservation, having been protected by the sand. The entrance, constructed of enormous stones, was far beneath the present level of the desert. The inscriptions found in the interior of the pyramid I have just described, as in that of another of the Sixth Dynasty, turned out to be all religious. They were translated by Dr. Birch for the Society of Biblical Archæology, and I may as well here give a sample of their contents. I do so with the kind permission of the President of the Society.

"Line 1. Stands (my) father, stand the Osiris, H.M. I am thy son, I am Horus, I have come to thee, thou art cleaned, purified.

"Line 2. Thou hast been made to live, thou hast united thy bones, thou hast brought back what has swam away from thee; thou hast ,regained what has been divided from thee, for I am Horus, the avenger of his father.

"Line 3. I have struck for thee, thou hast been struck, I have avenged my father, my father the Osiris H. M., from the one doing ill to him, I have come to thee.

"Line 4. By my duty as Horus, who has made a burnt offering to thee, my father the Osiris H. M., on the throne of Ra Tum, thou accompaniest, or the revolutions, what is to be done in the light.

"Line 5. Thou passest the night in the bark of the sun, Meruneter, prepared for him is Meruneter, he goes in it, the sun is rowed in it.

"Line 6. To the horizon H. M. goes on to it, Ra, thy seat is for thee on the throne of Ra, thou orderest words to the gods.

"Line 7. When the sun (Ra) proceeds from Nut born is Ra daily, this H. M. is born daily like the sun, thou hast taken the inheritance.

"Line 8. Of thy father's Seb before the nine gods in An or Heliopolis in company of the eighteen gods, very great the greatest amidst the spirits of An [Heliopolis].

"Line 9. These two great gods have put thee forth, the greatest amidst the fields of the Aahlu, as the throne of Horus.

"Line 10. They have assembled, they have placed Shu at thy east side, Tefnu at thy west, Nu at thy south, Nut at thy north.

"The ideas which follow are of a ritualistic nature, and allude to the work, especially that done of reaping and sowing the corn in the Aahlu or Elysium, (see Plate X.) to the reception of food, drink, clothes, the power of passing the gates, and the things done by command of his father Seb or Kheb. The king's

passage in the future state is also identified with the revolution of the sidereal heavens. The text here reads at the end: 'Oh Osiris H. M. The heaven goes pregnant with thee and with Orion, the morning star is born with Orion, here a rising, there a rising, according to the orders of the gods. Thou goest and appearest with Orion at the east of the heaven. Thy setting is with Orion, in the west of the heaven. Ye three are there when Sothis makes clean her place, ye conduct her to the good distances in heaven, fields of the Aahlu.' The rest of the published text refers to the acts and condition of the king in the Aahlu and the heaven. Some of the mythological notions here are peculiar, as 'Is,' it says, 'the horizon like the sun, the morning star of the celestial gate, the divine parts of the Uatur,* *or sea which the heaven produces.*' This text describes the gods as produced of Nut (the Ether or Egyptian Rhea), 'at the time of the inclination of her face, their crowns on their heads, and collars on their necks, prepared of verdant leaves, the lower crowns, the pools of the Aahlu, the Hotep pools of the great place, tied by olives (het) from the meadow of Lower Egypt.' It continues: 'She brings her hand, she anoints her chief son, Har-pa-chrut (Harpocrates), the youth who traverses the earth in whitened sandals, who goes to see his father, the Osiris; he ministers to H. M., he goes along with Karheb of her son to the legs of H. M.' In another place, allusions occur, as in the pyramid of Pepi I., to the myth of Set. 'He (H. M.) has taken the rising before thee, as Horus takes the house of his father from his brother Set before Seb.'"

* The resemblance of this word, which may be said to signify 'water,' to our English word *water* is curious, and may be more than accidental.

CHAPTER II.

The Pyramid of Pepi—The Sepulchral Chamber—Inscriptions on End Wall· Difficulties of the Text—Religious Inscriptions.

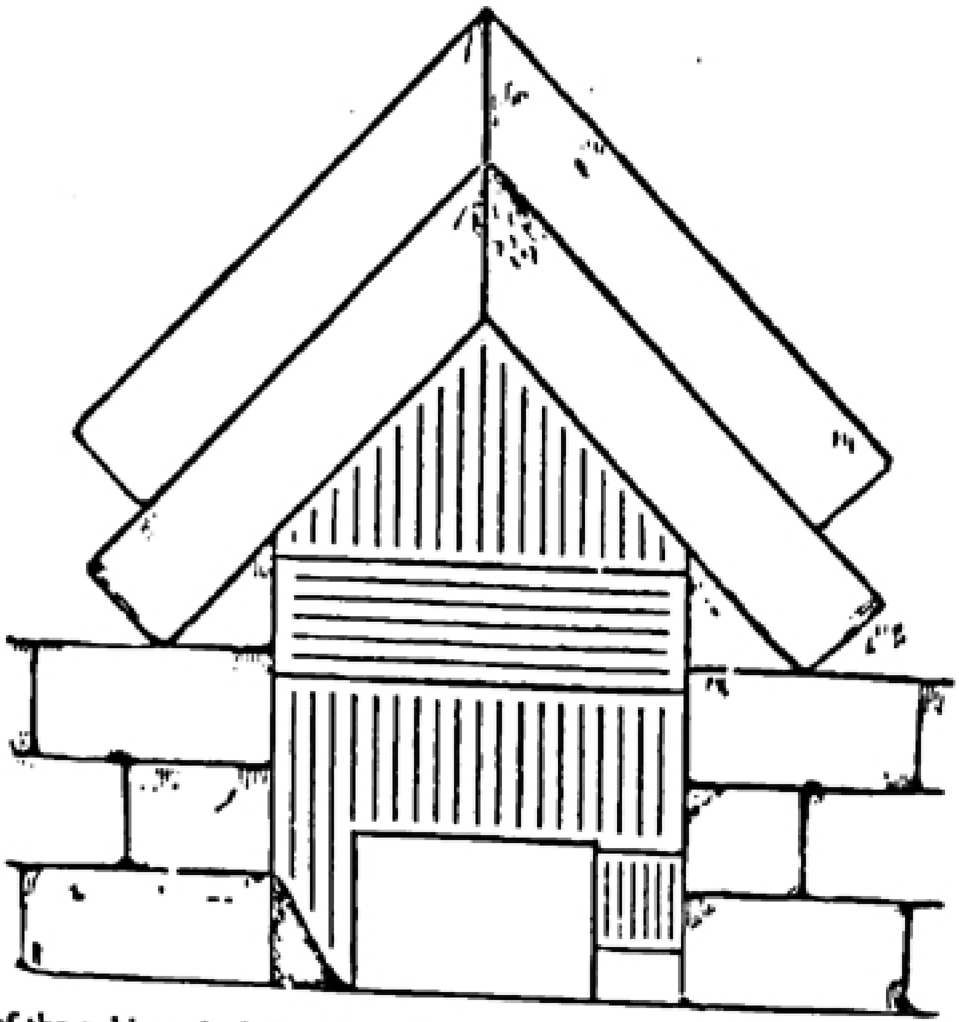
"The Pyramid of Pepi had been destroyed at some period for the sake of the materials, and in the most reckless manner, more than half of the masonry at least having been carried off by the spoilers, and the entrance blocked by a fallen granite portcullis. With difficulty the explorers reached the horizontal passage which leads to the sepulchral chamber; and it is through the false entrance bored by them that the original horizontal passage is reached at the present day. This passage is described by M. Brugsch as covered with hieroglyphs in horizontal and vertical lines, in which was the name of the monarch known by the prenomen Meren-ra, accompanied by his family name, read Haremsaf by Brugsch Pasha, but Taemsaf by Maspero. From this passage, which, owing to the ruined condition of the pyramid, was very low, Brugsch Pasha found his way into the sepulchral chamber. This chamber, like the passage, was built also of white limestone, had a ceiling with a pointed roof, and the walls were covered with vertical lines of hieroglyphs. A door from the west wall, much destroyed, led into a second chamber, which was larger and more roomy than the first, in which were two

rectangular sarcophagi of red granite, close to the south-west angle of the west wall. The covers of both were drawn back—that of the smaller sarcophagus buried under a block of stone. The larger sarcophagus (2·72 metres long, and with the chest about 1·48 metres high, or 6 feet 10 inches long, and 4 feet 4 inches high) had inscriptions. These inscriptions, which were well carved, contained the five titles of the king as follows: 'The living Horus, life of diadems, king of Upper and Lower Egypt, life of diadems, Meren-ra the double or second golden hawk, Meren-ra the heir of Kheb Meren-ra, the great god lord of the horizon, Meren-ra living like the sun.' The other inscription was essentially the same, but ended with the antithetical title of 'Son of Nut of her body, Meren-ra the Horus of the horizon, Meren-ra living like the sun.' This was an indirect manner of expressing that the monarch was an 'Osiris,' or 'Osirian,' a title in the other inscriptions prefixed to his name. It is also to be observed that the king is identified with Harmachis or Harkhuti.

"The mummy found with the sarcophagus, which has been removed to Boulak, had the skin well preserved, the outlines of the features distinct, eyes closed, nose fallen in. The body had been carefully embalmed, and wrapped in fine linen. The contents of the smaller sarcophagus are not mentioned. The sarcophagus has been recognized as that which the officer Una brought from the land of Abhat with a pyramidion and the statue of the king. None of the other remains mentioned by Una were discovered.

"The genealogy of the family of Pepi and Meren-ra given by Brugsch Pasha is as follows: From Khua and

his wife Nebet descended Mer-ra-ankmas, the wife and queen of Pepi I., or Meri-ra, the Phiops of the Sixth Dynasty, the mother and father of Haremsaf, Meren-ra, and his brother Noferkara. A portion only of the inscription of this pyramid has been published, but the contents of the whole are like those of the pyramid of Pepi, without any historical interest, and only contain



Section of the gable end of chamber of Pepi's Pyramid, showing position of inscriptions.

ritualistic expressions connected with the Osiris and Sun Myths. One peculiarity distinguished these early texts, rarely found elsewhere—the upper portions only of human figures in different actions and attitudes were substituted for the entire figure. The texts are so full of difficulties that Brugsch has only translated a portion of the lines published of part of the pyramid (the corridor of Mer-en-ra).

"In addition to the description already given, Brugsch Pasha states that the cover of the sarcophagus of Pepi

had been pushed aside by a thief, and that part of an alabaster object, probably portion of a canopus, was found in the stone chest. I would however mention that the alabaster vases of the elegant calathus or basket shape of this material, which are in the different European Museums, one of which is figured by Prisse in his 'Monuments Egyptiens,' probably came from this pyramid, as also some wooden boxes and other objects. Remains of the bandages, of brown and yellow colour, and of fine texture, were found, but it is not said if they were of linen. A well-embalmed hand (probably that of the king Pepi) was also found amidst the *débris*.

"The hieroglyphics are portions of religious inscriptions, perhaps, as has been suggested, portions of religious formulæ older than the so-called Ritual or Book of the Dead. In this respect they have a certain resemblance with the formulæ found on the early rectangular coffins of the Sixth and subsequent dynasties, which have chapters of the Ritual intermingled with other prayers and adorations. The inscriptions of the Pyramid of Rameri, the Apappus or Phiôps of the Fifth Dynasty, have this character, and are to a great extent difficult to translate. They have no historical value, though they are of great mythological importance, as in them constant allusion is made to the myth of Osiris, and the name of this deceased king, whenever mentioned, is preceded by the name of that god, the same as Menkara or Mycerinus of the Fourth Dynasty had, although the adjunct of *maχeru* is not added to it, and does not appear. A considerable portion of the text refers to the goddess Nut or Nutpe, to whom the prayer on the sarcophagus of Menkara is addressed, and this legend of Nut is much enlarged in the present

texts. But the inscriptions demand considerable study, which the President stated he proposed to give them. The power of the king is constantly alluded to, although not his actual conquests, for the mythological idea prevails throughout, and all the principal sepulchral deities, as Thoth, Horus, Set, Sothis, and the constellation Orion, with whom the deceased king is said to come forth and to set from the mouth of Ra or the Sun, and to be the fluid which proceeds from the mouth of Horus. Thoth gives him the eye of Horus; he is also the Sahu which proceeds from the mouth of the sun; Nut also takes care of his vital organs, and places his heart in his bosom."

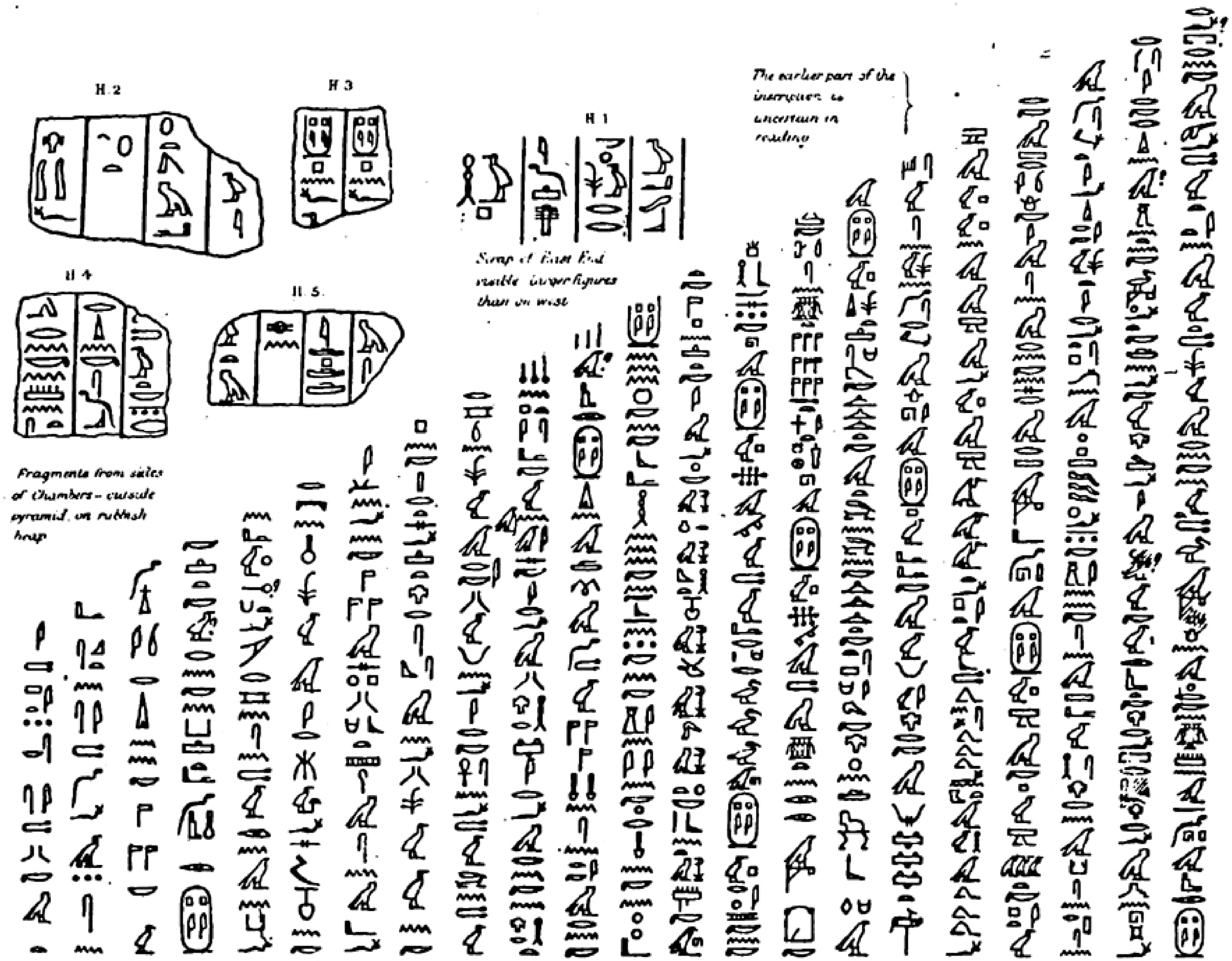


PLATE 12.

PYRAMID OF KING PEPI (VIth Dynasty) SAKKARA Upper Vertical Inscription

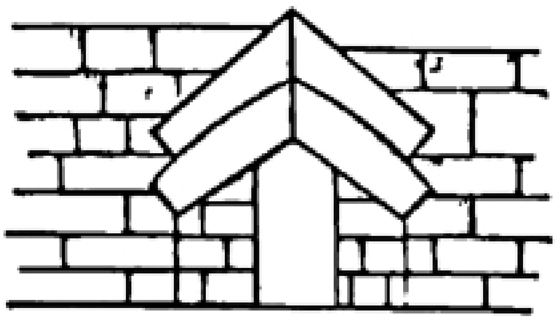
CHAPTER III.

The Pyramid of Pepi, continued—Contents of Central Chamber—Inscriptions on the Walls—Classification of the Pyramids.

"ONE of the two chambers contained in the pyramid of Pepi had been entered from the usual north passage, the other has been broken into through the roof, the upper part of the pyramid being destroyed. The passage chamber is now inaccessible, being blocked up like all the other pyramids lately opened* by many tons of stone thrown down from the masonry over it. The other chamber has had about ten square feet of the roof broken out. Both chambers are built of fine Mokattam limestone, the ends to the east and west being large continuous walls, between which the sides and roofs of the chambers are placed, without any connection or support from the ends. The roof is pointed like the Queen's chambers in the Great Pyramid, and consists of five blocks along each side, about five feet wide each, somewhat deeper in section, and about eighteen feet long, and a second similar set of blocks above these, like the stones over the entrance to the Great Pyramid. The chamber is 10 feet 3 inches wide, and 25 feet 8 inches in length, the roof-stones having rested for 10 feet 10 inches, or three-

* The pyramids lately opened are that of Pepi, numbered xxxvi. by Lepsius, and 5 by Vyse, and Nos. xxxv.—4; xxxvii.; and xxxix.—8.

fifths of their length, on the side walls, thus not tending to tip inwards or to press against each other.

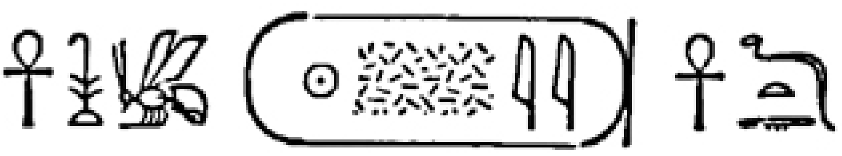


"The whole of this chamber appears to have been covered with inscriptions on the wall, but the entire side walls (which were intended to bear the weight of the roof stones) have, as far as can be seen—been smashed into chips by early enthusiastic destroyers: the chamber is full of fragments of the sides, with scraps of inscriptions on them; though a vast quantity has been lately taken out, and dozens of inscribed pieces may be seen lying all over the rubbish heap outside, still the chamber is nearly half-full, and all the east end is still invisible, excepting a scrap of the top corner. Not only have the inscribed sides been thus destroyed, but the roof has been broken up *in situ* and torn out for a considerable space; it is all decorated with incised stars, white on a black ground.

"The sarcophagus has fared even worse, having been lifted up on to stones, and had a fire lighted under it; lines of groove-shaped holes have been cut on it so as to break it up, and both ends, as well as one side, are smashed off, the remaining side having a line of grooves cut, and being already cracked through. The material is basalt, and the form the old box-shape with sliding lid, slightly modified to the outline of the body, being about two inches out of the straight line on the side. It is of an astonishing massiveness, the inner depth being 24·8 inches, and the bottom 20·0

thick, the inner width 24·3, and the sides 12·2 inches thick; the outside length is 106·5 inches, the inside encumbered with stones. Fragments of the internal wooden coffin, and quantities of the wrappers, are lying about the chamber; and I am informed that the body was found and brought to Cairo. This seems very strange after the extraordinary zeal shown in destroying the sarcophagus; the perfect condition of the end wall also seems curious.

"Besides this, there is in the floor a monolith square box or well, 28 inches inside, and sides 6·2 thick, apparently with the top flush with the original level of the floor of the chamber; its depth is over two feet, and it is at present filled with stones up to that point. It has a lid also of granite,* without any grooves or pins or other attachment, simply a square slab, 41·2 inches wide, and 9·0 thick. What other coffins or boxes may still be under the rubbish that fills half the chamber has yet to be ascertained. The only inscription that was seen on the sarcophagus was on the side, of Rameri, whose name does not occur again in the



inside as far as is visible, but only on some inscriptions on the passage wall leading to the north chamber. The only name seen on the walls is that of Pepi . The arrangement of the inscriptions on the wall is this:—

"About 70 or 80 vertical lines, beginning at the roof.

"6 horizontal lines, and one much larger below them.

* This coffin is mentioned in the inscription of Una; *see* "Records of the Past," vol. ii., p. 7.

"57 vertical lines continuous down the south side, but separated on the north. (See woodcut, page 68.)

"The blank space has apparently had a species of side-board of masonry against it, on which to lay the sarcophagus lid before sliding it into its final resting place; the sarcophagus standing about four feet out from the west wall, exactly as in the two pyramids of Ghizeh, except that here it stands on the floor, and has a support for the lid; there it is sunk up to the lid, level with the floor, and the lid was slid into its place from the floor.

"The inscriptions are all cut sharply and finely, with internal details, such as feathers and wings, and features of faces &c., all in low relief in the hollow, and the whole coloured a brilliant green.

"The inscription visible on the east wall is similar, but with larger figures. There has been a mistake in the inscriptions at the sides of the block of masonry, and the whole surface has been dressed down, re-polished, and re-engraved. Traces of the old inscriptions are visible, and are here copied, but they are apparently not identical with any part of the present inscriptions."

* * * * * *

These inscriptions prove that the mythology and the religious system of the Egyptians was fully developed at that remote period, and that the absence of religious illustration on the monuments previous to the Eighteenth Dynasty was a matter of fashion, and must not be taken as indicating any difference in religious views. In my opinion the men of the ancient Empire showed better taste and better feeling in not venturing to figure their deities in bodily forms.

The pyramids may be grouped as follows:—

Third and previous dynasties are situated at Meidoum, Dashoor, and probably Illaoon and Howara.
Fourth, at Ghizeh.
Fifth, at Abooseer.
Fifth and Sixth, at Sakkarah.

At the end of the Sixth Dynasty a period of internal disorder and foreign invasion seems to have set in, and pyramid building was interrupted, never again to be resumed, except in one or two isolated instances. A king of the Twelfth Dynasty is said to have built a pyramid in the centre of Lake Mœris, and at a late period the kings of Æthiopia took it into their heads to ape the Pharaohs of the ancient Empire, and to build pyramids in the neighbourhood of Mount Barkal. A few small pyramids of unknown date occur also in Upper Egypt, one near Thebes, and one near Esneh. But practically the desert plateau between Meidoum and Ghizeh is the region, and the first six dynasties the period of the pyramids. During the Middle Empire, and still more during the New Empire, the attention of the Pharaohs was occupied with temple building, and the excavation of vast rock-tombs, which last may be regarded as the converse of pyramid building. It has been supposed that the Step Pyramid at Sakkarah may belong to the First Dynasty, because Manetho says that Ouenephes, its fourth king, built a pyramid in that neighbourhood; but the fact that inscriptions were found in it by Lepsius is unfavourable to that hypothesis. One of the ruined pyramids in its neighbourhood may be the one in question. Seventy

pyramids have been counted between the Meidoum and Abooroash ; of these about fifty were of royal dimensions, thus giving about one apiece to the kings of the first six dynasties, and accounting for a period of fifteen hundred years. Those who may be tempted to suspect that the Tables of Kings that have come down to us may be apocryphal, are met by the solid evidence of the existence of those kings presented by the mausoleums they erected, each vast enough to have been, as indeed it was, the work of a lifetime.

On the occasion of my last visit to the Pyramid plateau, as we returned through the village of Sakkarah, one of my companions, a Russian artist in the suite of Prince L., was robbed of his opera glass ; the Prince noticed a tall Arab lad, who was walking beside his friend, put his hand into his pocket and draw something out. He called his attention to this in Russian, and Monsieur l'artiste immediately missed his opera glass. Meanwhile the lad had bolted and got into the village before us. We gave chase, but he doubled among the narrow winding alleys and baffled our attempts to catch him ; of course the natives swore that they hadn't seen any lad and hadn't the least idea of what had become of him. No doubt by this time the plundered article will have found its way to the Jews of Cairo.

CHAPTER IV.

Pyramid of Meidoum and Tombs of the ancient Empire—Pottery of Third Dynasty—Tomb of Third or Fourth Dynasty in Upper Egypt.

HAVING heard that the Pyramid of Meidoum had been pierced, and the central chamber gained, I visited it. The debris which encumber the base had been cleared from the north face down to the level of the desert, and proved what I had ascertained in 1879 by excavations, as mentioned in "Nile Gleanings," that the mound on which it appears to stand is not a natural mound, but the base of the pyramid itself. Splendidly built of cut stone, the quarry rubbish with which it is covered conceals three great stages or steps; they are built of a beautiful fine-grained white limestone. The joints of the masonry are so closely fitted as to resemble cabinet makers' rather than masons' work, and the lower portion now laid bare has so new and fresh an appearance that it is evident it must have been covered up from very early times. The central chamber had been entered before; it was perfectly empty, and without inscription; the only things found in it were two pieces of timber, such as might be used to move a heavy weight. The chamber itself was tent-shaped, *i.e.* the walls instead of being upright, inclined inwards, so as to reduce the

span of the roof and enable it better to bear the enormous superincumbent weight.

It is partly built and partly excavated from the nucleus of rock which rises beneath the centre of the pyramid and forms its core. It is a curious illustration of the persistency and frequent truth of tradition, that the natives have always asserted that there was a core of rock around and over which it was built.

I have already described and figured in "Nile Gleanings," Ch. III., two of the tombs in the neighbourhood, one of which belonged to a functionary of the court of King Senofrou, by name Nofremaat, the other to his wife, Princess Atet. I visited these again, and found in the first named evidence that Meidoum is indeed the pyramid of Senofrou, for at the top corner, at left hand of entrance, I observed the following inscription,

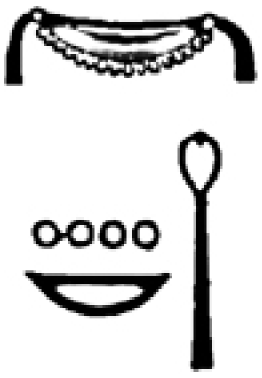
i.e., Senofrou men te.—The resting-place or cemetery of Senofrou. There was not, and never had been anything more in the way of inscription there, and the intention was clearly to indicate the locality which took its name from the vast monument close at hand. The

use of the without its complement is very archaic; the chess-board pattern on the lower part is also worth observing, though it is not conclusive as to whether this character is meant for a fortress or a chess-board, for the squares might represent bricks, of which probably the oldest forts were built. At the extremity of this tomb occurs a bas-relief of Nofremaat seated at a table of offerings.

I visited altogether nine tombs in this neighbourhood. Some of them were of brick, some of brick faced with stone, but without inscription or sculpture, and three of them were of stone and covered with inscriptions and sculptures. Here, therefore, is probably represented the transition period from the old brick graves without inscription to the new order of things, stone mastabahs with inscriptions, and if I am right in this conjecture, we have the explanation of why no record has ever been found of the civilization which must have existed for centuries before the stately mausoleums of Meidoum and Ghizeh were built. The poet says, "vixere fortes ante Agamemnon," but the fame of those braves has not been handed down because stone inscriptions had not come into fashion, or, perchance, been invented.

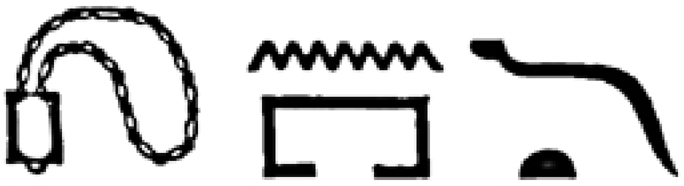
Further on, I proceeded to the tombs of Ra Hotep and Nofre te, the originals of those painted statues with crystal eyes, which are the glory of Boulak Museum and the admiration of all its visitors. The walls furnish interesting illustrations of the transition from picture writing to the hieroglyphic system, *e.g.*, in the annexed woodcut, signifying a necklace of silver, the necklace is represented by a picture of the article intended, while the material is written by the conven-

tional signs for silver, signifies white, and is the sign for metal. Another ancient Egyptian name



for silver is "white gold," which is interesting as showing that gold was known to them before silver. The Greek name for this metal also signifies white. Another collar is described as being of pure whatever material that may indicate. The list of these

and various other prized articles is headed with the annexed inscription,



SAHOU EN PIR TET.

i.e., "Treasures of the eternal home"—a poetical title for the grave, and giving an instructive insight into the light in which they viewed it. In this inscription the word 'treasure' is represented by a loop of beads, which may have been used for money. Amongst these valuables are numerous vases, of which I append

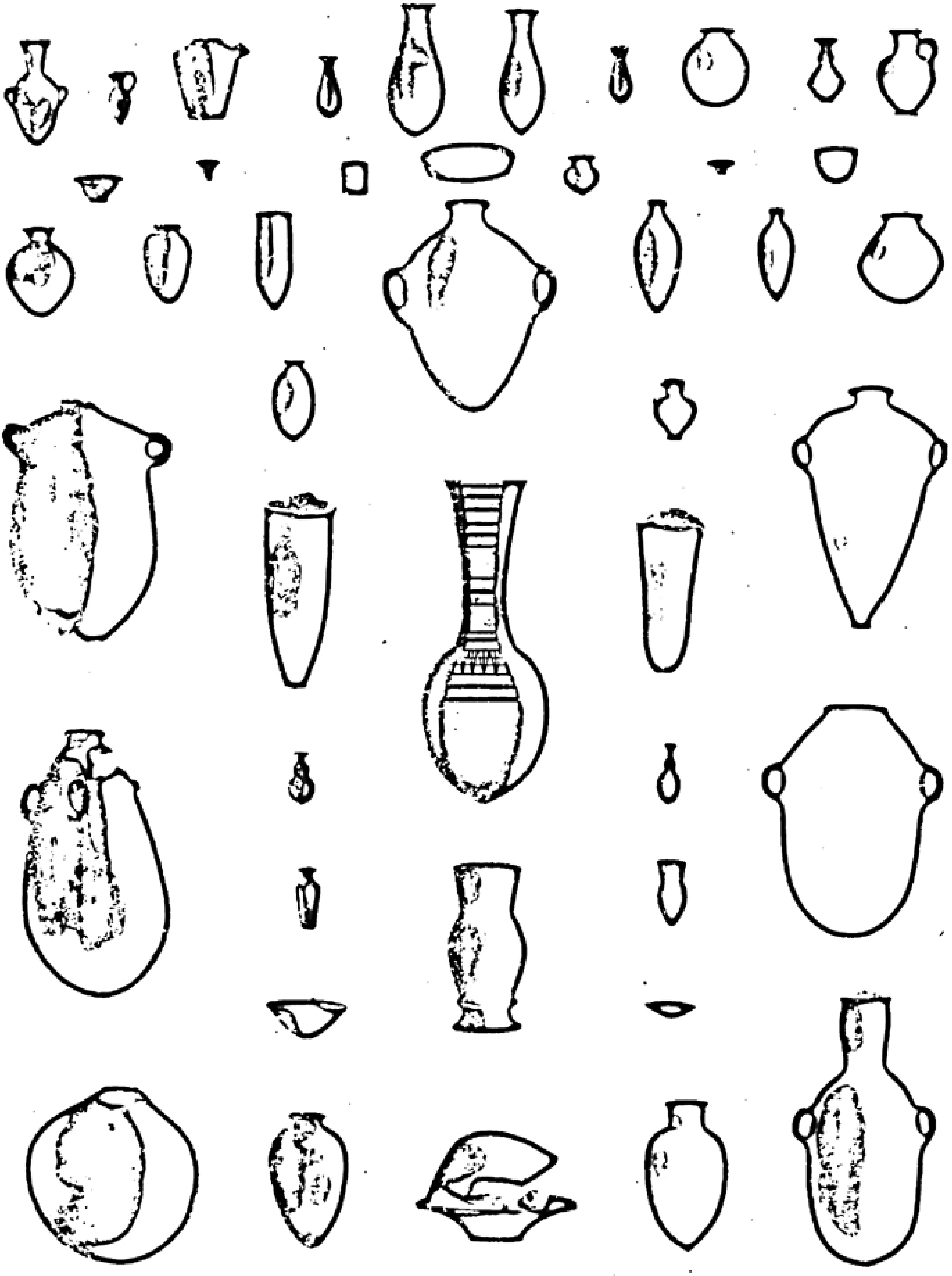


PLATE 11.

ANCIENT POTTERY, FOUND IN TOMBS, OF THE IVTH VTH & 6TH DYNASTIES.

woodcuts; some of them are of elegant forms—the prototypes and probably the remote ancestors of those Etruscan and Greek models upon which we have never succeeded in improving.

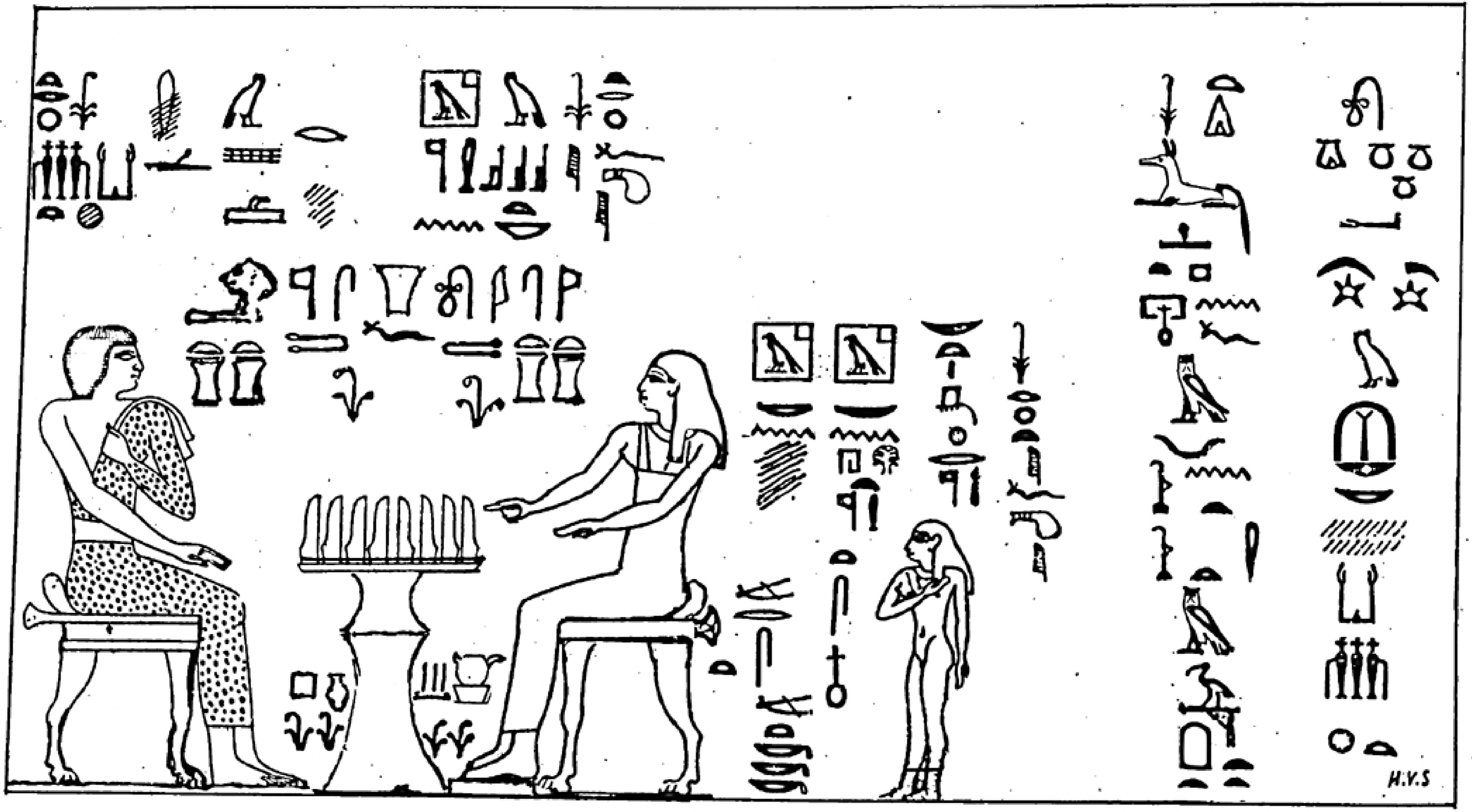
Amongst the provision made for the comfort and necessities of the deceased were oils, ointments, &c., of various kinds, the quantities of each being indicated. Oil is indicated by , an oil flask, and it is further stipulated that it shall be Ha, *i.e.*, of primest quality, signified by the lion's head and fore quarter, which signifies "foremost" . The two together must be translated, oil of first quality. An Italian gentleman at Cairo told me that in his country they still distinguish prime quality oil as "Leone," and we, too, have our Lion brand of some trade articles. Thus are far-apart ages linked together by community of ideas.

One kind of oil is mentioned as from the backbone or spinal marrow of some creature which is figured, but which I cannot recognize; it resembles a kid. Green pigment for the eyes is also named.

I observed close by this tomb a stele representing Ra Hotep and Nofre te seated opposite each other at a table of offerings. He is styled "Son of the king, of his very body begotten." She is described as "Grand-daughter of a king." That "suten rekht" means grand-child is proved by the fact that while Ra Hotep is expressly stated to be son of the king, his children all bear the title of Suten rekht, they being royal grand-children.

These tombs can now only be visited by special permission, and leave must be obtained to open them, *i.e.*, to excavate the mass of rubbish with which they have been filled by the order of the authorities to preserve them from damage. I grieve to say even this expedient has not been successful. I saw the great stone lintel of Atet's tomb, with the fowling scene figured in "Nile Gleanings," broken, and part of it gone. On enquiry, they told me that stepping-stones being wanted for an irrigation channel not far off, they had taken part of it for that purpose! A pile of rubbish served as a ladder, and enabled me to examine more closely the inscription in front of Atet. I find it runs as follows: "Nofre Maat, hereditary chief—of the order of nobles—bearing the collar of honour—receives again *his life* with enjoyment." An interesting illustration of their notions as to the future state at that time, for it is accompanied by the fowling scene, which probably formed the old treasurer's favourite pastime.

PLATE 14.



BAS-RELIEE FROM VERY ANCIENT TOMB AT GOW EL KEBEER

TOMB OF THIRD OR FOURTH DYNASTY IN UPPER EGYPT; NEAR GOW EL KEBEER.

Plate XIV. reproduces a bas-relief in a tomb which I have visited several times. It is in the hills above Gow el Kebeer and is rather difficult to find, much backsheesh and persevering enquiry being required to quicken the memories of the natives. It is quite unique and of the most archaic style, it consists of a tunnel excavated through a spur of limestone rock, far up in the mountain side; there are consequently two entrances, one at either end. The low ceiling is deeply channelled to imitate palm trunks, and there are several sham doors and windows in its walls; it is in fact a model in stone of an ancient Egyptian dwelling-house, and it is evidently a much closer and more conscientious reproduction than any of the pyramid tombs at Ghizeh or Sakkarah. It may be more ancient than they—it certainly looks so; it struck me as the most antique monument I had seen in Egypt.

In those primitive times the dwellings were only one storey high, and were roofed with palm trunks laid side by side in the rough; the lintels of the doors and windows also consisted of undressed palm trunks; their appearance had here been exactly imitated, the stone ceiling having been chiselled out into the form of parallel round beams laid close together. There were several large boats with treble masts shaped like a step ladder, fixed so as to dispense with stays. They were rowed by fourteen sailors, squatting on their heels, and steered by three men. A slave driver stood over the rowers, whip in hand; the boat itself was evidently dug

out of the solid, like an Indian canoe. On another part of the wall the wife of the owner was seated in a boat made of papyrus-stems bound together, proving that Moses' ark of bullrushes was a very ancient invention. With her was her maid-servant, carrying a bundle, the attendant's name was inscribed over her head. The hieroglyphics were of very archaic style; the lord of the tomb claimed to be the relative of a king—I wish he had specified what king—and the same rank was assigned to his wife, who was sitting opposite to him at a little table. He was a priest of Hathor, and she was a priestess of the same Deity; behind her stood a little daughter, whose name is given—Mer-te-Kaau. The mother's name was princess Af-oua; the father's, prince Ka-Khont-Khut.

The whole idea of the tomb was to render it a reproduction of the home he occupied in life; there were the imitation windows and imitation doors, and walls which recalled the scenes of his life in the flesh; boats for the river, and cattle for the land, and there was piled up for him the food he preferred.

The whole style of the tomb proclaimed extreme antiquity—the dug-out canoes, the thick clumsy table and chairs, the low roof, the palm trunks not being barely indicated as at the pyramids, but being conscientiously executed in complete relief. They were extremely primitive times evidently, when men were contented with dwellings of very modest dimensions and materials, and this ancient chief's house, the original of this tomb, bore the same relation to the tombs of Ti of the Fifth Dynasty, &c., as Henry the Eighth's house in Fleet Street bears to Buckingham Palace.

• I feel no hesitation in assigning to this tomb an antiquity greater, and I think, considerably greater than the pyramids; it struck me as the most antique monument I had seen in Egypt.

There were three sets of statues inside the tomb, and one group outside very clumsily executed, they represented father, mother, and daughters.

The hieroglyphics in Plate XIV. read as follows. The two columns to the right begin with a dedication to Anubis: "Supreme funeral offering to Anubis in his tomb, in the beginning of the year—at the end of the year—in the feast of Thoth—(at the welling up of the Inundation of the Nile ?) in every festival of the month, and of the half-month; presented by Ka Khont en Khut." This sentence is a good illustration of the very different order in which the old Egyptians arranged their ideas from ours. The name of the subject comes last, the verb stating the fact of the presentation comes in the middle, the object which he presents occurs at the very commencement; then follows the place, viz., in his tomb; and then the times, viz., at the festivals enumerated. On the right, over the head of the male figure, is written, "The Chief of the district or nomos of IIII (whatever that may be) Ka Khont Khut."

Over the head of the lady, "Priestess of Hathor, Chief deity in Issou, grand-daughter of a king, Af-ou-a," the last character but one, a bag or purse tied round the neck, is very archaic; it occurs in the Third Dynasty tombs at Meidoum, but not elsewhere, so far as I know. Its phonetic value is uncertain. I have given the sound which the context of the name seems to indicate. Behind the princess is repeated, "Priestess of Hathor,

chief deity in Ham, principal devotee of the Great God, Royal grand-daughter Af-ou-a."

The inscription between the two personages belongs partly to the one and partly to the other, and recites certain special funeral provisions: on the right the lady is to have two measures of *green* pigment (to fringe her eyes with), on the left the gentleman is to have two measures of *best* pigment (lion brand): it is characteristic of the selfishness of his sex that he keeps the best for himself, while his wife has to be content with ordinary quality.

The inscription next the little girl who stands behind her mamma reads,—Te sa Nofre—"The Good Daughter;" the characters beyond,—Mer sa te—"The beloved Daughter." Beneath these two sentences comes her name, "Mer te kaau." These formulæ are also very archaic, being characterized by the absence of the usual determinatives. In the remotest period the use of determinatives is very scanty, the system being not fully developed.

It must not be supposed that the inscriptions were as clear and tidy as they appear in the Plate. On the contrary, they were very rudely executed, irregularly placed, and difficult to decipher, being black with smoke of generations, the natives having used the tomb as a dwelling, and lighted their kitchen fires regardless of chimneys. The whole style resembles that of the ancient tablet in the Ashmolean Museum at Oxford, figured by Sir Erasmus Wilson in his "Egypt of the Past."

TOMB OF A GOVERNOR OF THEBES IN THE REIGN OF AMUNOPH IV.

TOMB OF A GOVERNOR OF THEBES IN THE REIGN OF AMUNOPH IV.

DISCOVERED AND EXCAVATED BY THE AUTHOR.

Excavation of the Tomb—Unity of Design—The great Bas-relief—Translation of Address—Khou-en-Aten's Cartouches—Translation of Inscriptions—Speech of Rameses' Sister—Speech of the Chiefs.

WHILE at Thebes last January I continued the excavation of the tomb I discovered in 1879. I had cleared away the debris from one side on the first occasion, and I published in "Nile Gleanings" (Plate V., page 18) the bas-relief then revealed. I had not then time to complete my investigations, nor to execute proper drawings. I am however now enabled to furnish my readers with the details from the façade to the left as well as of that to the right of the entrance. The tomb itself is of large size, the façade being 84 feet in length. It proved to have been the mausoleum of a Governor of Thebes, who flourished during the reign of Amunoph IV., and during the early years also of Khou-en-Aten's reign. Accordingly he has sculptured both these kings upon the walls, one on each side of its portal.

Annexed are the two bas-reliefs (Plates XV. & XVI.), and I rely upon them as well as upon some other evi-

dence to be presently mentioned, as conclusive proof that Amunoph IV. and Khou-en-Aten were not, as hitherto supposed, one and the same person, but that they were perfectly distinct; the first being a legitimate Egyptian king reigning in his own right, the other a foreign adventurer reigning in right of his wife, who was, as I shall show, a daughter of Amunoph III. by the Semitic princess Taia, whom he married in the eighth year of his reign. An inspection of the two portraits reveals faces and figures the very antithesis of each other: the one stout and burly like the Amunophs and having the characteristic Amunoph features, looking as he sits there every inch a king and every inch an Amunoph. Underneath his throne are the effigies of nine nations whom he has conquered and proudly set under his feet. The other of lean, scraggy figure, effeminate bearing, foreign and very peculiar features. The one is surrounded by the orthodox Egyptian gods, presented with the key of life by Ra, ministered to by the goddess Ma—invoking Horus, the Great God of Hut, to give him stability, life, and power. The other has discarded all the familiar native deities, and appears with a new and strange object of worship—the disc of the sun armed with hands.

The one has about him a set of Egyptian courtiers, including the orthodox Governor of Thebes, who addresses to him a hymn of praise, and recounts all his faithful service and all the benefits the king has heaped upon his head.

The other has surrounded himself with a suite of foreign courtiers having features as strange and outlandish as his own, wearing foreign dresses and great earrings, and differing in every respect from the native

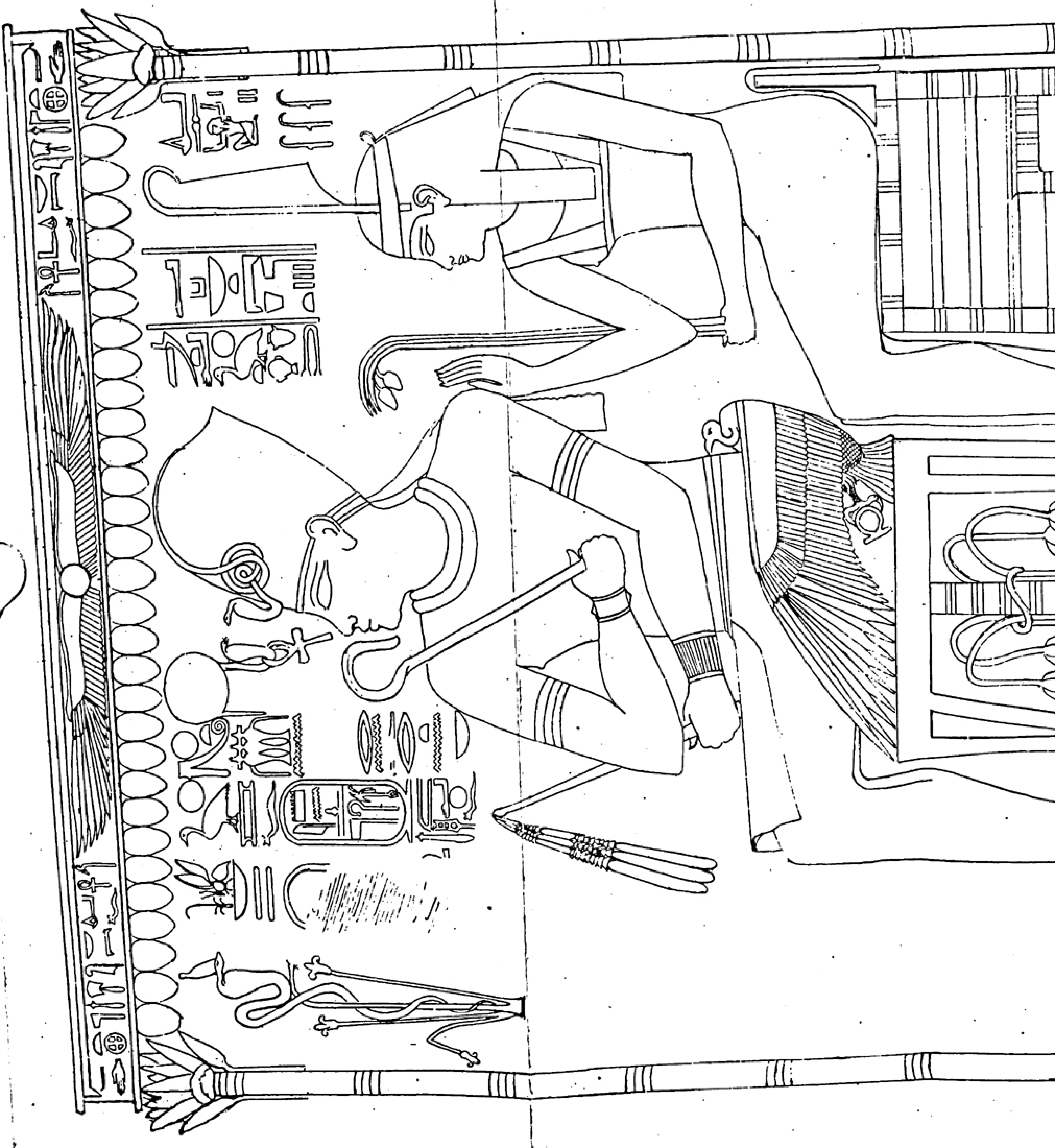
functionaries on the other side. He is accompanied by his wife, who is enthroned on an equality with himself. The Governor of Thebes does not appear at his court, nor does he address to him any hymn of praise.

An inspection of Plate XV. shows unity of design. When the façade was planned, space was left for a great bas-relief on either side of the entrance. The doorway is in the centre, and on either side is a panel cut in the rock, 37 feet long. That on the right is devoted to Khou-en-Aten and his courtiers, that on the left to Amunoph IV. and his courtiers. The doorway, including its pilasters, is 10 feet wide, and gives admission to a large hall excavated in the rock and supported by eight square columns. This hall is 38 feet in length and 23 feet wide. The walls are plain and without sculpture or painting. At the back is a second doorway leading into an inner chamber, at the extremity of which is a recess containing the ruins of a triad of divinities seated side by side on a bench. These have been purposely destroyed. There is also a mummy pit, which has long ago been rifled of its contents.

The façade has been formed by cutting back the limestone rock, and forming a recess in it about 30 feet deep, 84 feet long, and 15 high; the devoting of an equal share to each king was evidently part of the original design. Khou-en-Aten and his courtiers were not tacked on as an after-thought, but the façade was planned expressly to provide space for bas-reliefs of the two kings under whom the Governor Rameses had served. We have on the left hand Amunoph attended by Egyptian courtiers and surrounded by the orthodox gods and inscriptions of a legitimate Egyptian king—

on the right, Khou-en-Aten, attended by foreign courtiers, wearing strange dresses which never were seen before on any Egyptian monument, and were never seen again. They have also outlandish features, Semitic in character; each face is evidently a portrait. The offices of several are inscribed in hieroglyphs, and the traits of all are stamped by a strong individuality.

I shall now proceed to explain the details of the great bas-relief to the left of the entrance. King Amunoph the Fourth is represented enthroned in a pavilion of very elegant design; the columns which support it represent Lotus flowers, and buds bound together at intervals all the way down, and have a very graceful effect. The canopy overhead is adorned in the centre with a winged globe. This was the emblem of the Sun winging his way through space in his daily course; the inscription, which is repeated right and left of this ornament, must be read from the outside towards the centre, and runs thus. Hut Aa nuter Shou, Neb Pet, Tu Ef Ank, Ous; *i.e.*, "Of Hut, The Great God, the Radiant Lord of the vault of Heaven, presents him (the king) with life and power." Characters 1 and 2 spell Hut (Edfoo); 3 and 4 are the definite article and the determinative for town. 5, 6 spell Great God; 7, 8, radiant; 9, 10, Lord of the Vault of Heaven; 11, gives; 12, him; 13, life; 14, power. The town of Hut was dedicated to Horus Ra, the morning sun; it was therefore christened Apollinopolis by the Greeks and Romans; *i.e.*, City of the Sun God, for they identified their Apollo with Horus. Apollo meaning *destroyer* (of Set)—darkness,—the precise function of Horus Ra; and the explanation of the myth of Apollo and the Python. This example illustrates how, though



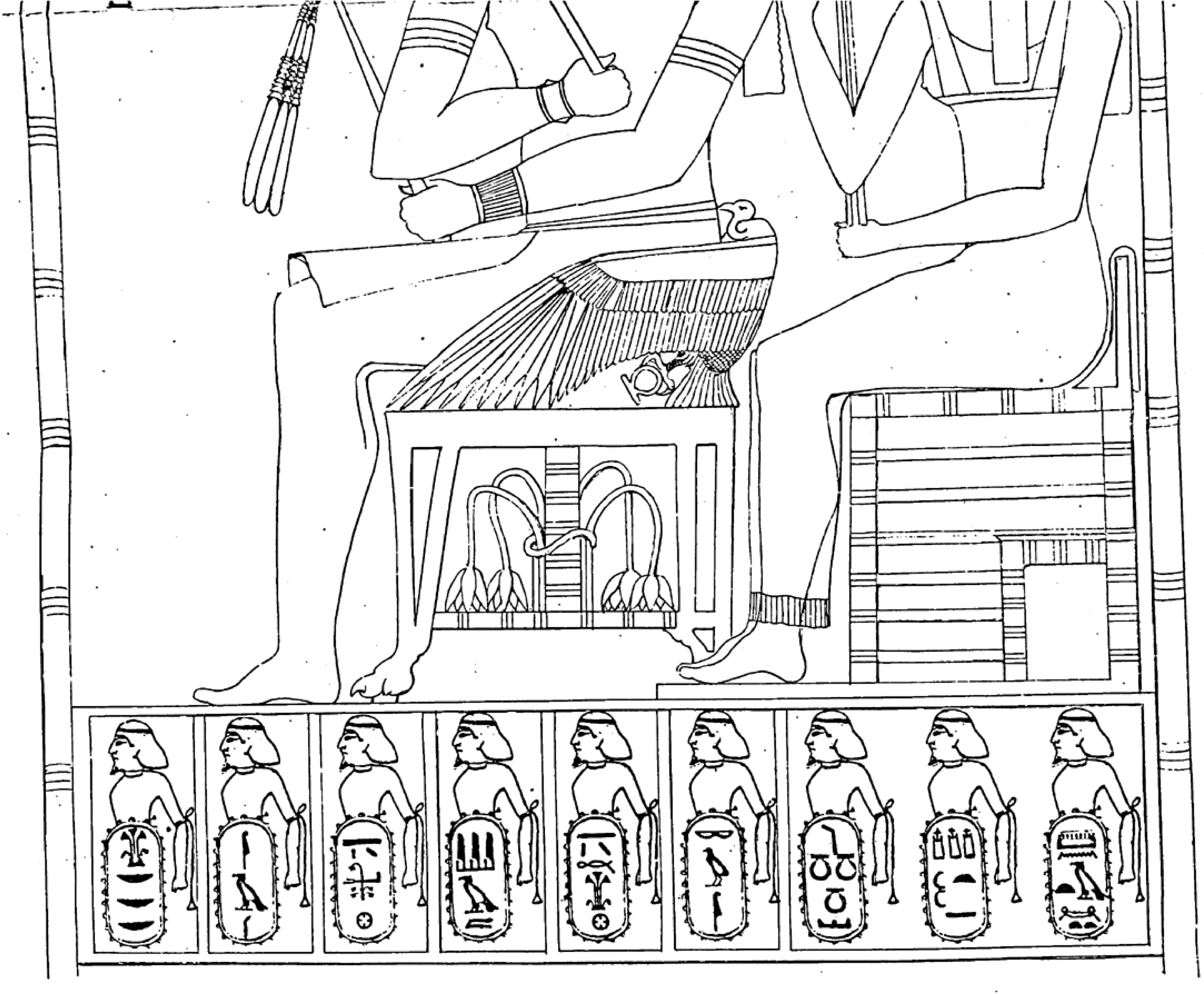
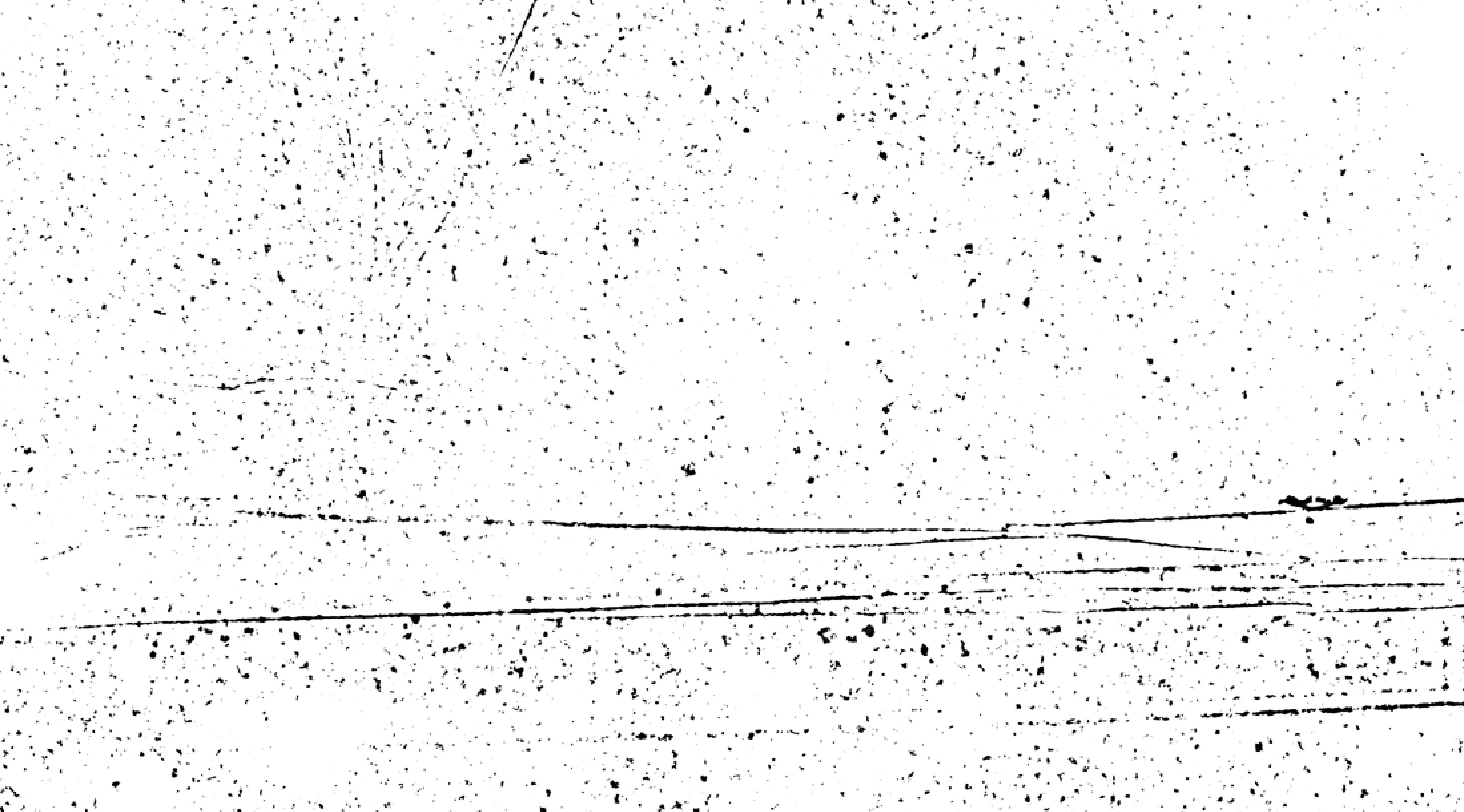


PLATE 16.

AMUNOPH IIII ENTHRONED IN STATE.

Bas-relief on facade of Tomb discovered by the Author at Thebes.



AMENOPH III ENTHRONED IN STATE.

Bas-relief on facade of Tomb discovered by the Author at Thebes.

the gods of the Greek and Roman pantheon are most of them reproductions of Egyptian deities, their names were nevertheless frequently quite different.

Under the canopy sits Amunoph, with his cartouches, names, and titles in front of him. The first oval contains the name Nuter Hak Ouas Amen Hotep, *i.e.*, "Divine Lord of Thebes, devoted to Amen." It is surmounted by the title Sa Ra Mer Ef—"Son of Ra, beloved of him." The other oval has been destroyed by the scaling off of the surface. It is surmounted by the titles Kheb, Suten; these are usually taken to mean "Lord of Upper and Lower Egypt,"—they are, in fact, royal titles, much as if we should describe our own sovereign as "Victoria, Queen, Empress." That they do not in themselves mean the sovereignty of the two lands is proved by the addition below—Neb taoui, Lord of the two lands. Moreover, Ra sekanen, who was only king of Upper Egypt, uses the same two titles on his coffin, now at Boulak (see Plate XIII.) Underneath the first oval is the title, "Great in the duration (or career) of his life." The disk and serpent with the emblem of life on its neck rehearses, in fact, the inscription on the Canopy. Ra, invested with the Uraeus emblem of sovereignty, presents life to the king. Behind him sits a goddess, watching over him, protecting him from evil. The inscription overhead reads from the left top corner downwards in three columns, "Ma, the daughter of Ra, she who is in, *i.e.*, watches over, the palace, the Queen of the Vault of Heaven,—the Ruler of the Gods, endows (the king) with eternity of years." The three budding stems which Ma holds in her hand mean "years;" they are only a graceful repetition of the three characters at the right-

hand bottom corner of the inscription. The features of the goddess are reproduced in the Plate in facsimile, as are those of the king. The throne on which the latter is seated is ornamented with the figure of a vulture enclosing the person of the king in its wings; this signifies that Maut, the great Universal Mother, protects him—in its claw is the signet-ring, emblem of sovereign authority and power.

The nine captives beneath the throne are nine Nations whom the king has conquered. 1. The Ha Nebou—chiefs of the North—the Greeks, as appears from a bilingual inscription already referred to. 2. The Shoua (people of Shoa?). 3. Ta-a-res—the country of the South. 4. Sa mou—the Maish country. 5. Ta Meha—the Land of the North. 6. Th . . . ou Shou. 7. The Tahennon. 8. The Pithanoui. 9. The Menatiset—the Eastern Shepherds.

In front of the pavilion stand a row of courtiers headed by Rameses, Governor of Thebes, who presents an address to his Majesty, which is inscribed on a tablet overhead, and of which I shall presently give a translation. Rameses (Plate XIX.) holds in his hand a staff ornamented with a statuette of the king, probably of gold, on a bracket. The top of this wand of office consists of a head of Khrum Ra flanked by serpents. Observe the very peculiar dress of Rameses: it looks like a great leather apron hanging from his neck to his knees. It is peculiar to the courtiers of Amunoph IV., and my explanation of it is that he, contrary to the usual slender habit of the Egyptians, being a stout burly man, his courtiers tried to make themselves look portly also by means of breadth of costume, on the principle that imitation is the truest flattery.

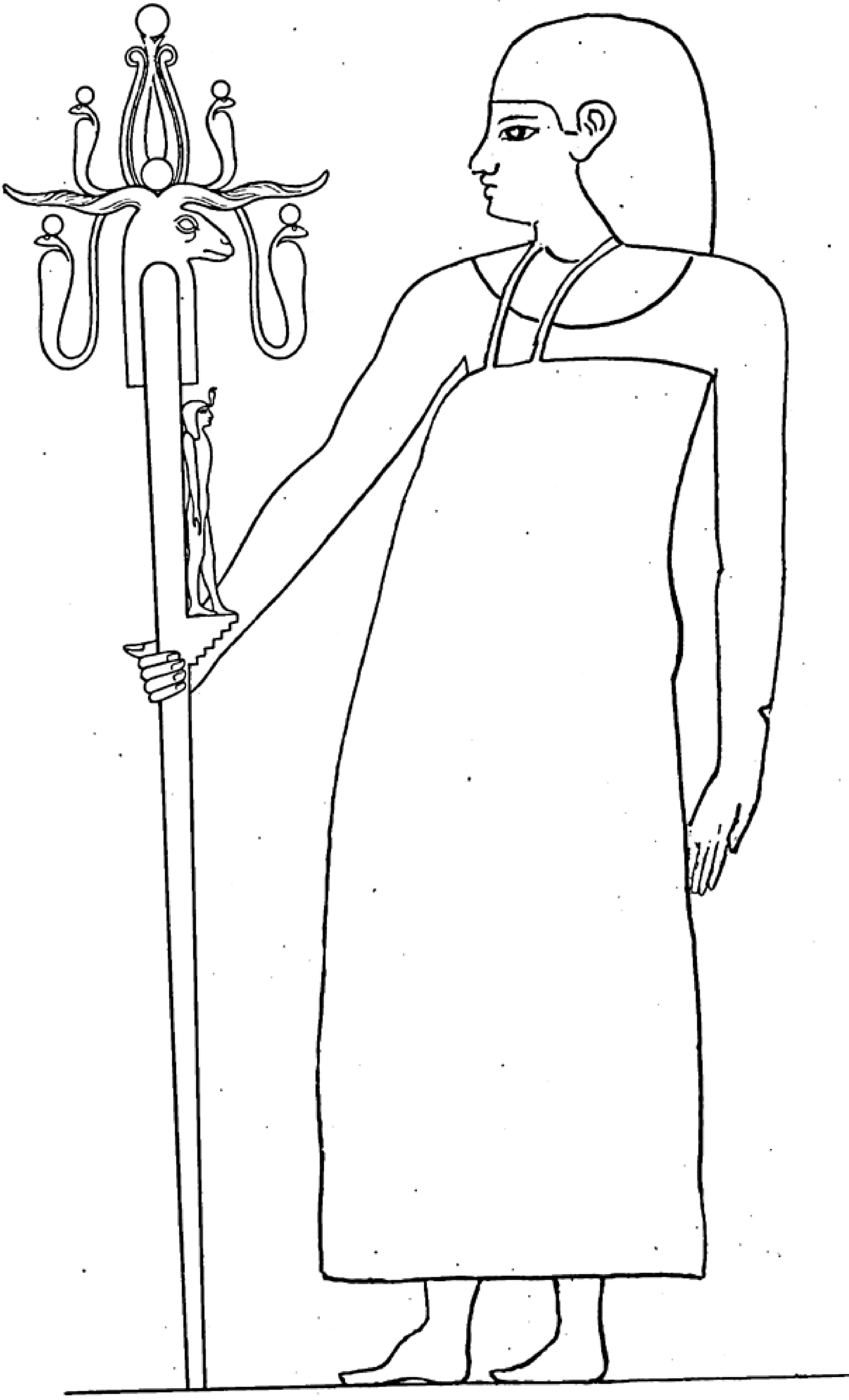


PLATE 19.

THE GOVERNOR OF THEBES.

Bas-relief on façade of Tomb discovered by the Author

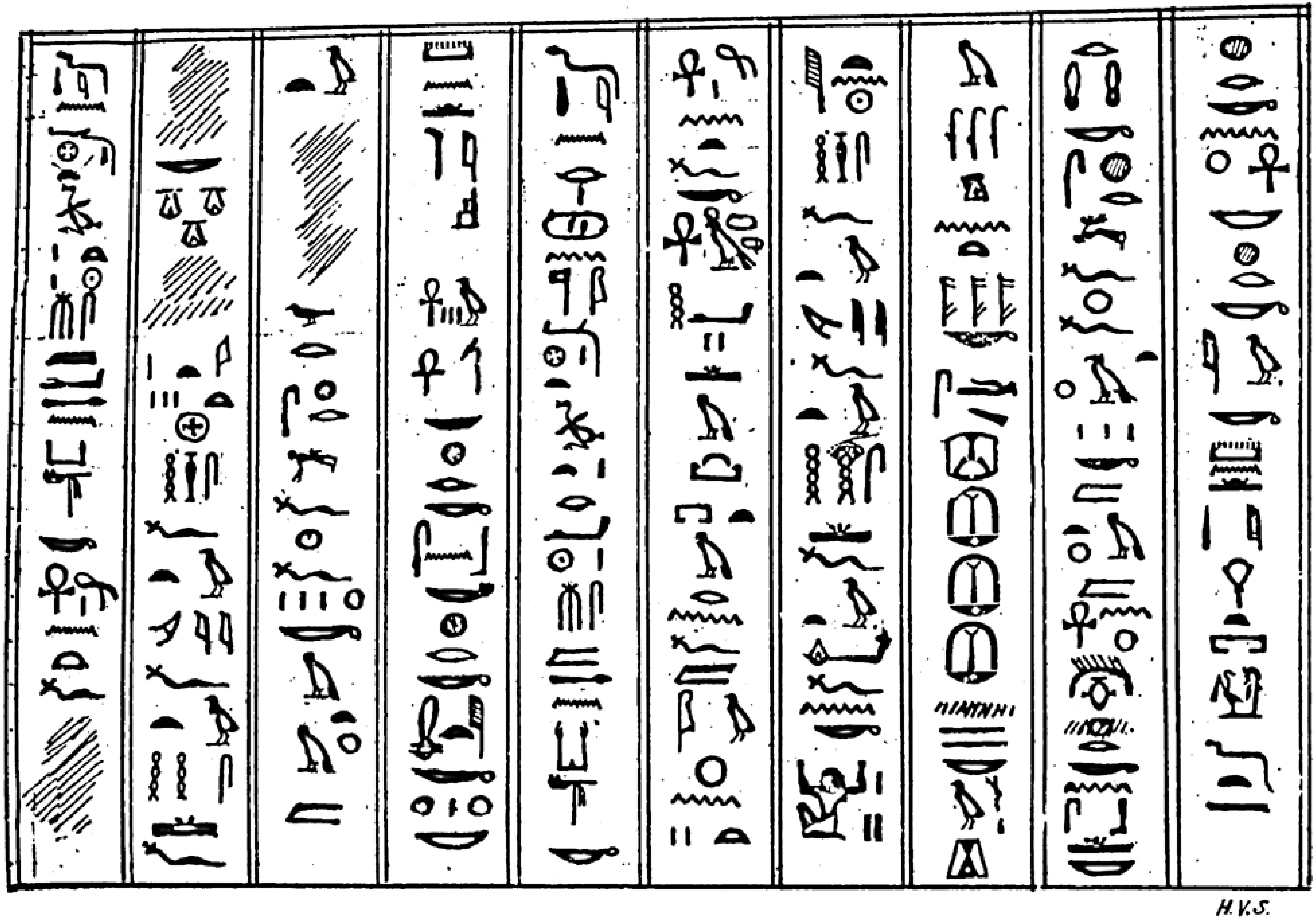


PLATE 27.

ADDRESS OF THE GOVERNOR OF THEBES TO THE KING.

TRANSLATION OF THE COLUMN BEHIND RAMESES.

"Standing before the king—he comes to make his obeisance to Horus on the horizon, the governor of the city, governor of the county, Ra-Meses, proclaimed righteous."

Plate XXVII. is the address of Ra-Meses, Governor of Thebes, to King Amunoph IV. Professor Wiedemann of Leipzig, who accompanied me on one of my visits to this tomb, very kindly undertook to assist me and to save me time and trouble, by translating the whole of the inscriptions for me. He is a young Egyptologist of great promise, and possesses wonderful facility and acumen in dealing with inscriptions of all kinds. He translates the address as follows:—

TRANSLATION.

"Address of the governor of the city (of Thebes) and governor of the county (nomos), Ra-Meses, proclaimed righteous, to the Divine personage (the king). He makes his obeisance to his father . . . Lord of Nestaoui (Karnac) on the part of the inhabitants of the towns. He is honoured. He is beloved. He is divinely gifted . . . . He kills thy enemies from life to death. He makes thee firmly seated on thy throne over all the living . . . All life, all power to thee! . . . .

"All health to thee. Thou art like unto Ra day by day. It is spoken by the Roset to the Holy one, (it is spoken by) the governor of the city and governor of the county, Ra-Meses, proclaimed righteous, to the Divine personage. He makes his obeisance to his father the living Ra, joy is in the horizon at his name at the

name of Shou en Aten. He is honoured, he is beloved, he is endowed with graces. He gives to thee eternity of years, he accomplishes for thee the periods of festivals of 30 years anniversaries. All countries are under thy feet, he kills thy enemies from life to death, every pleasure is for thee, all health is for thee, all life is for thee. Thou art established upon the throne of Ra for all time."

I shall now proceed to describe the bas-relief to the right of the entrance. Khou-en-Aten and his Queen are represented enthroned in a two-storied pavilion, attended by their courtiers; they are, however, both defaced. The features of the Queen are quite undistinguishable, but those of the King can still be discerned (Plate XVII.); he has the long nose and chin which characterize all the representations of him at Tel-el-Amarna, and wears a dress gathered in plaits round his shoulders. Behind the pavilion are groups of courtiers, seven of whom carry in their hands the emblems of nobility—the golden ostrich feathers mounted on a staff. One of them wears large earrings, and the wand bearers all have shawls tied in a knot across their breasts. I never met with an instance of an Egyptian man represented with earrings. The shawls are quite foreign, and so are the double petticoats, the upper one of which is scolloped; the features of all the courtiers are, as I have pointed out before, entirely foreign—in my opinion they are Semitic; they are not conventional faces, each of them bears evidence of being a portrait, no two are alike, and they all possess strongly marked individuality of feature and expression. Several of them have their offices inscribed

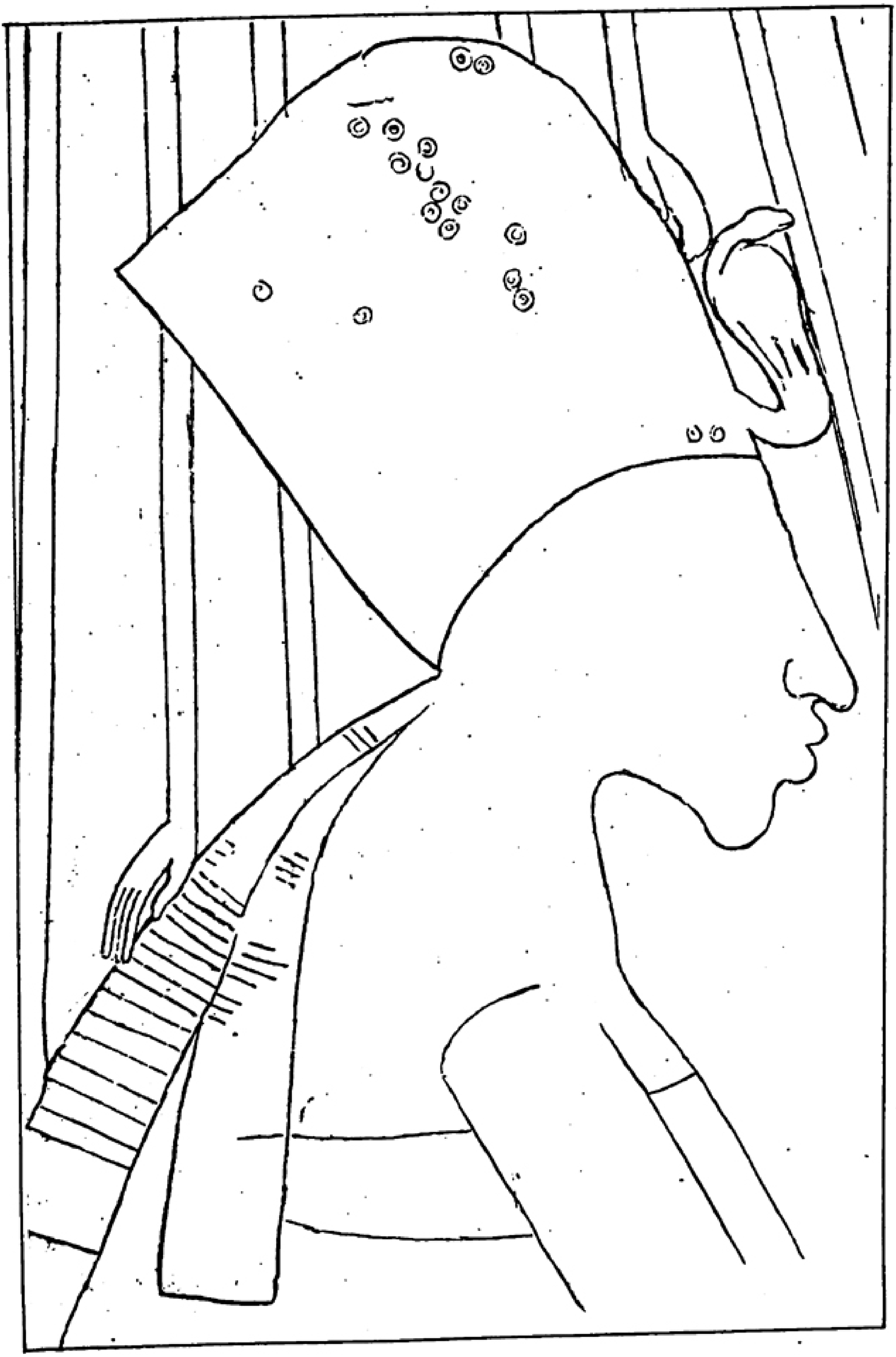


PLATE 17.

KHOU-EN-ATEN

Photo Lithographed from cast of Bas-relief on Tomb of Rameses

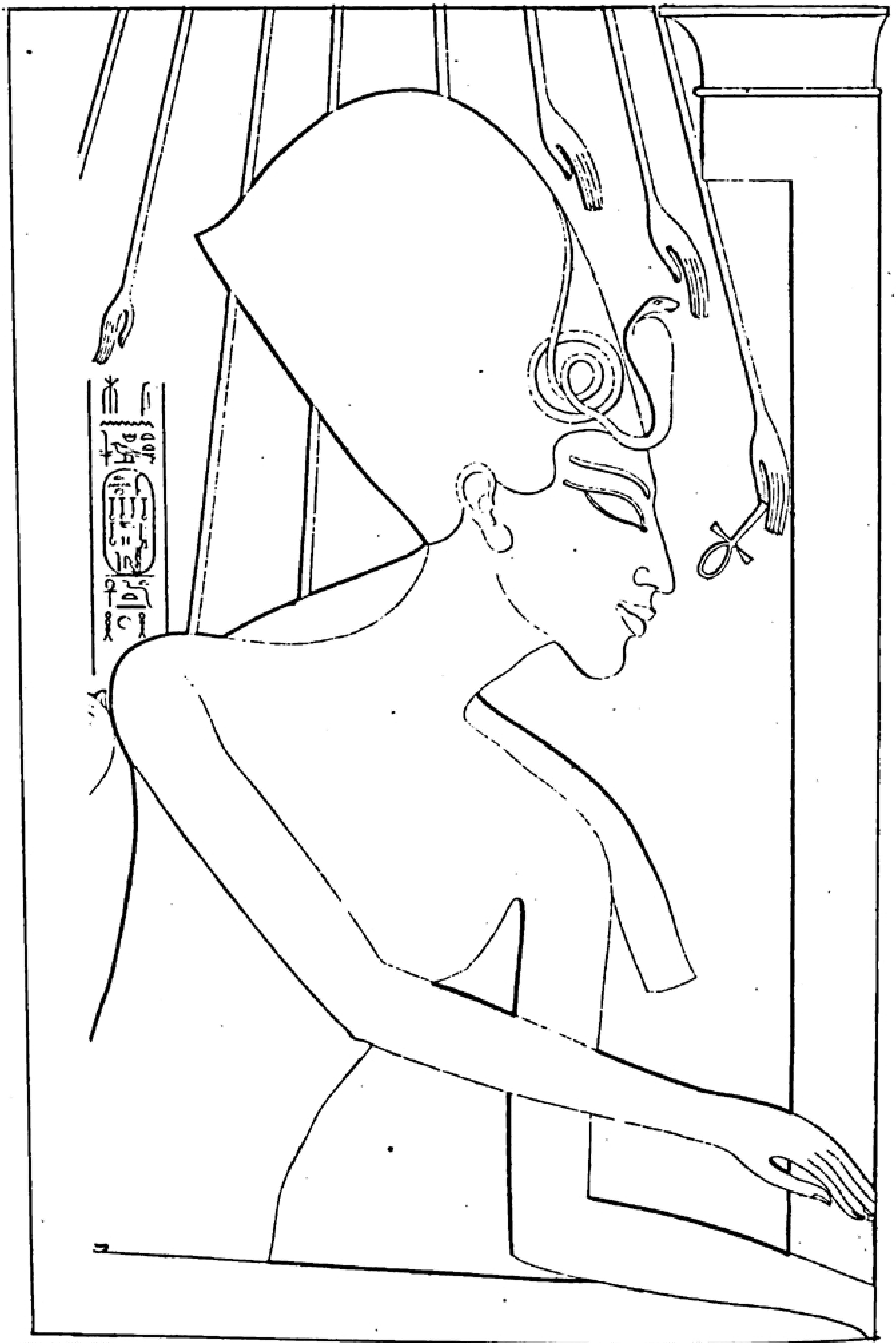
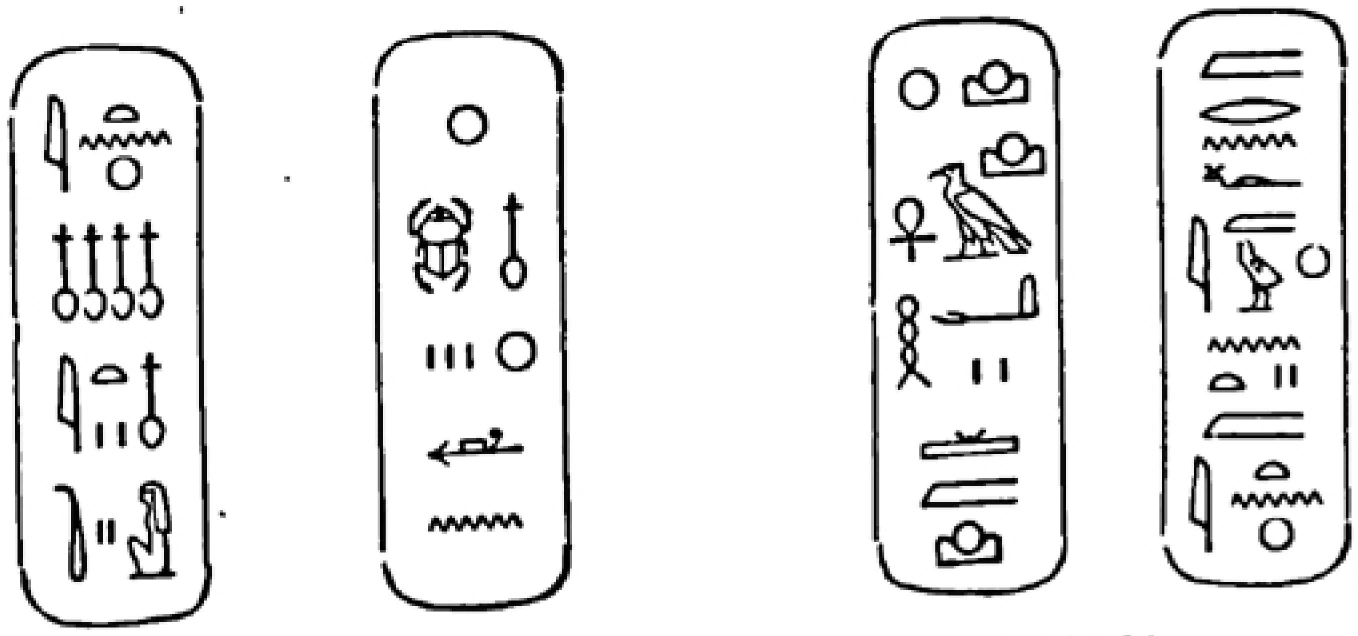


PLATE 18.

KHOU-EN-ATEN FROM BAS-RELIEF AT TEL EL AMARNA

below them in front; one is superintendent of the Hareem, another is commander of the forces, another is minister of agriculture.

The ovals right and left of the sundisk which sheds down its rays upon the royal pair are the solar cartouches which are associated constantly with Khou-en-Aten's name at Tel-el-Amarna. They are figured in "Nile Gleanings," page 77; they are the two ovals to the right of the series. The first of the other two is the oval of the queen, the second one of the two the king, borrowed from his predecessor.



Oval of the Queen. Oval of the King Ovals of Aten.

I annex the oval adopted by Khou-en-Aten in addition to those of Amunoph IV., and which was peculiar to

him. The reason why the priests respected the Amunoph cartouche when they chipped out the rest, is because it contains the revered name of Amen.

The same superstitious scruple may be noticed in other cases of mutilated names; thus at Deir-el-Bahari when Thothmes III. erased his sister Hatesou's name wherever it occurred, he always left the syllable Amen untouched; her whole name was Amen Khnoum-te-ha-te-sou, with the surname of Ma-ka-ra added; of all

this only the Amen survives on the façade of the temple, though in out of the way places in the interior her names are still perfect, having apparently escaped observation.

Among other testimony disproving the identity of the two kings is the fact that when the priests chipped out the one with very great care to testify their resentment at the heresy he introduced, and to protest against his right to the throne, his wife's mother having been a foreigner and not therefore in the line of legitimate royal descent —they left the other untouched and quite perfect, recognizing in him both an orthodox believer in Amen and a legitimate sovereign.

It will be observed in Plate XV. that the queen is bareheaded; she wears, however, in her hair the royal Asp. She appears in considerable danger of sunstroke. It is worth noting that she does not wear a hood nor a wig, but her own hair, which is straight, not curled or waved. At Tel-el-Amarna she is represented wearing a modification of the royal crown peculiar to the reigning Pharaoh. No doubt this was in recognition of the right to the throne being vested in her as daughter of Amunoph III. by Taia or Thy the Mesopotamian princess, who is stated in inscriptions to be *mother of the Queen*.

In Plate XVIII. a column of hieroglyphs may be observed behind the king. These read, "Child of the consort of the King Nofre-nofrou-ti-ti-Aten, living for ever and to all eternity," and refer to one of the Queen's daughters, Ankesenaten; the remainder of the tableau, representing the Queen and her daughters, will be found in "Nile Gleanings," page 72. In this tableau the royal family are represented at a window in the palace,

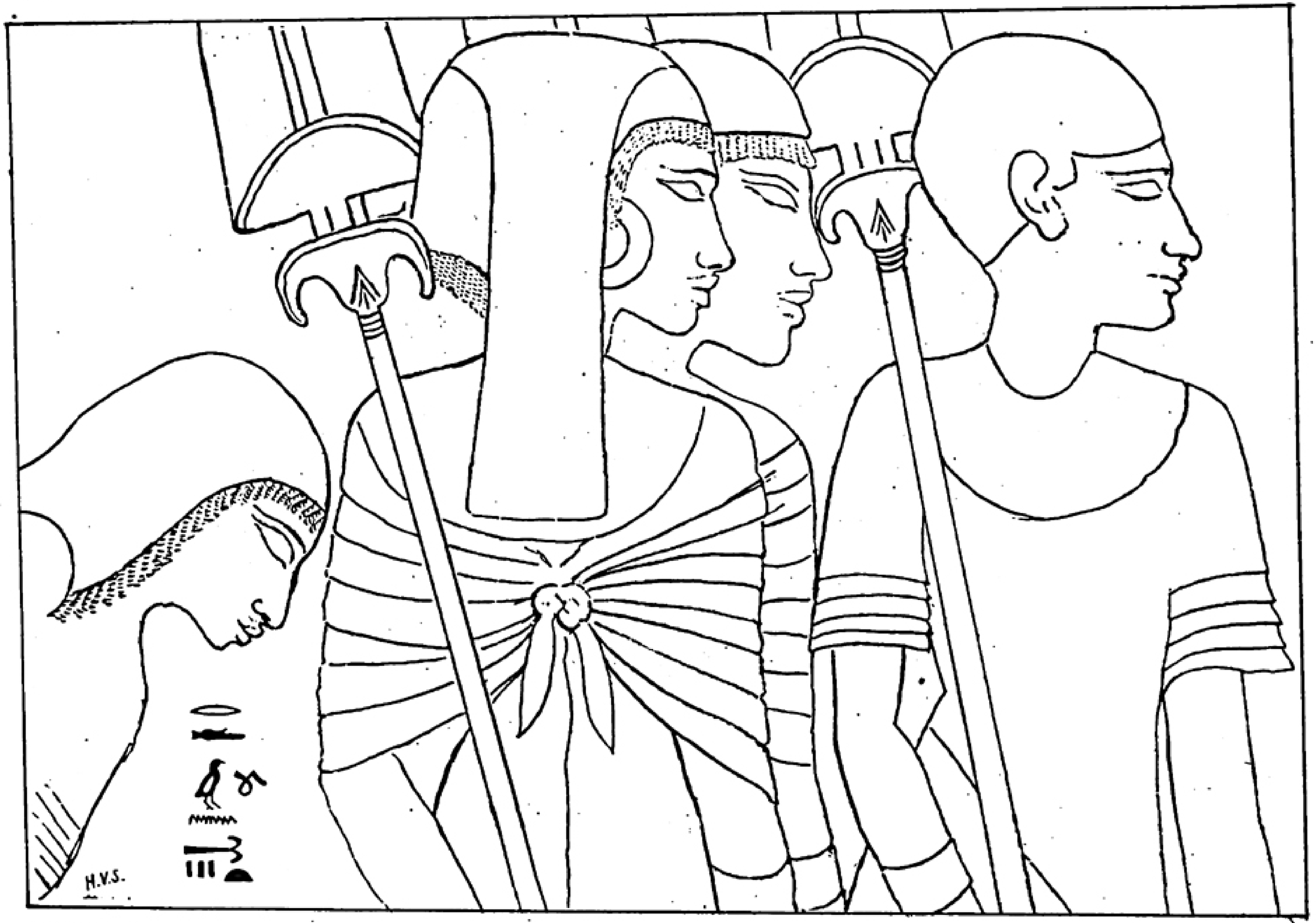


PLATE 20.

COURTIERS OF KHOU EN ATEN.

Photo-Lithographed from casts of the original, Bas-relief, Thebes.

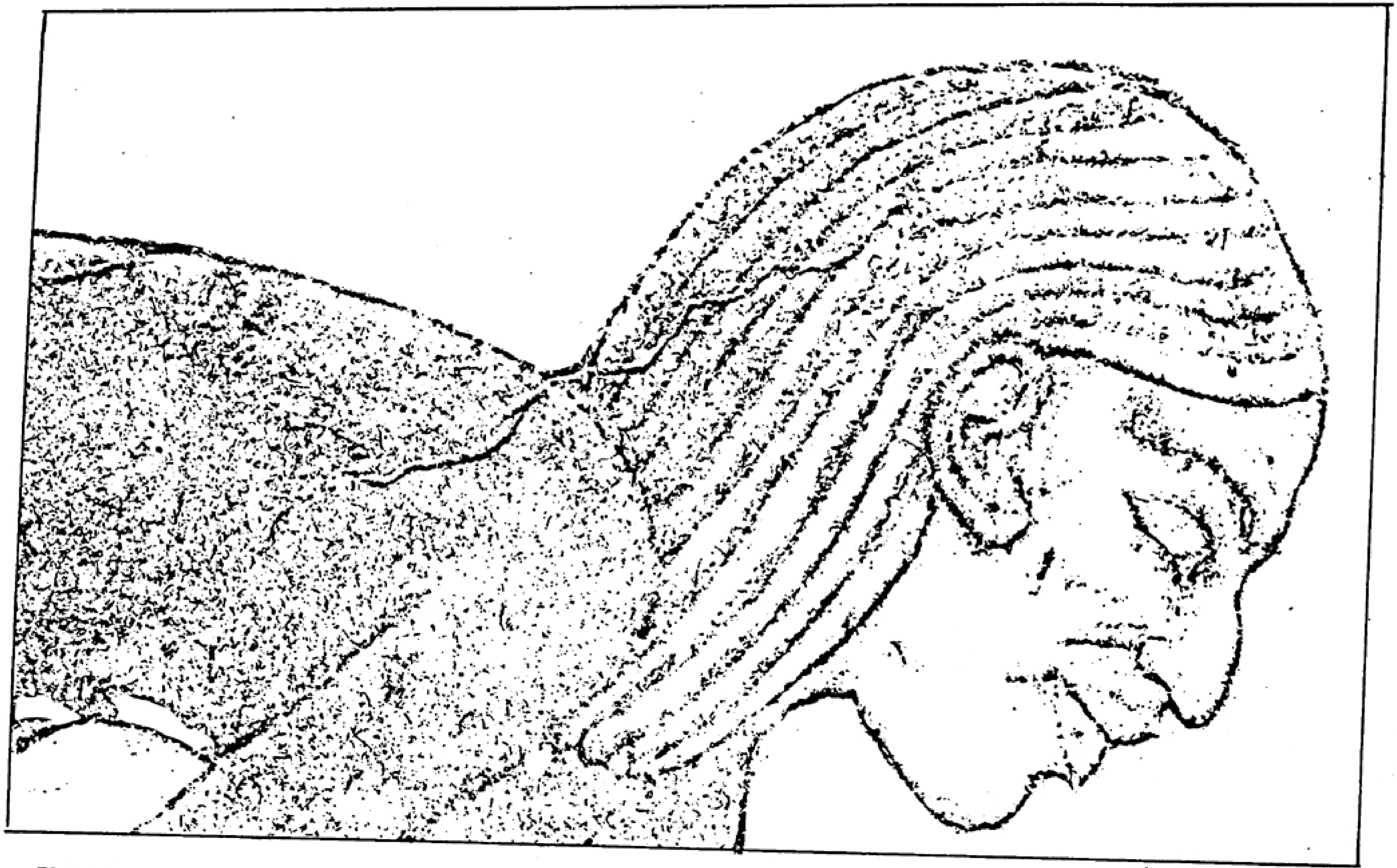


PLATE 21.

COURTIER OF KHOU-EN-ATEN.

A Photograph.

distributing collars of honour to their subjects, who are assembled below.

The marked mention of the daughters as children of the Queen confirms, were further confirmation needed, the fact of the royal descent being in her, and renders it certain that Khou-en-Aten reigned in her right, and was not the son of Amunoph III. The question is, however, settled most conclusively of all by the positive statement in the inscriptions at Tel-el-Amarna that Thy was mother *of the queen*. The inscription refers to her visit to Tel-el-Amarna, and it was evidently celebrated as a very great occasion, and she was treated with special honour as being the Queen mother.

Both at Thebes and at Tel-el-Amarna, Khou-en-Aten is represented with markedly Semitic features and is utterly unlike the Amunophs, nor can it be maintained that they were conventional representations and not portraits. The sculptures of his reign are less conventional and more realistic than are to be found at any other era of Egyptian art, and there is the undesigned coincidence of one of Khou-en-Aten's daughters being represented like him, another like her mother, and the third unlike both. A sphinx of this reign has been discovered, and it has the same peculiar features as the king. It was customary to give Sphinxes the features of the reigning sovereign. Underneath the left-hand tower of the pavilion may be observed a bird squatting on a bowl; this is the sacred Bennou, the origin of the Phœnix: it represents a green plover, and reads "Lord of the Bennou," a title I have not met with elsewhere.

Khou-en-Aten has, it is true, adopted the ovals of his predecessor, but with a difference, for he omits the the sa Ra, "son of Ra," which the legitimate native

monarchs always used. The Egyptian priests after his death avenged his introduction of the rival Semitic worship of the Aten disc, by carefully chiselling out the figures and faces both of him and of his half Semitic wife, but they respected and left untouched the bas-relief of Amunoph IV., his orthodox predecessor. With respect to the question of the adopted ovals he appears here with a third; they may be seen sculptured side by side at the bottom of the two wings of his pavilion. Although the device upon them has been erased, the fact that he at that time used three ovals, one of which must have differed from Amunoph's, is proved. Later on he discarded the Amunoph ovals altogether, and substituted cartouches of his own devising. That he reigned in his wife's right and not in his own is proved by inscriptions at Tel-el-Amarna, mentioning a visit paid to them by the queen mother Taia—the widow of Amunoph III. She is therein spoken of as *mother of the queen*, not of the king. Their children are also described as children of the queen, not of the king (see "Nile Gleanings," page 73). That the representations of Khou en Aten are portraits, and not mere conventional representations, is proved incidentally by the fact that in the group of the queen and her daughters figured in "Nile Gleanings," Plate LIV., page 72, one of them strongly resembles her father, the second resembles his mother, and the third is a cross between the two. A cast of this bas-relief may be inspected at the British Museum in the Egyptian room.

Another circumstance confirming my view that the right of royal succession was in the queen, not in her husband, is that she wears not a princess's diadem, but a modification of the crown of Upper and Lower

Egypt. Ha-te-sou is the only other queen so represented.

In the right-hand bas-relief it will be observed that the orthodox Egyptian gods are discarded, and in their place is substituted a new deity in the shape of a disk, each ray of which terminates in a hand. These two kings present the strongest possible contrast to each other in figure, in feature, in expression, in bearing and attitude, and Rameses himself does not appear before the heretical king, nor is there any hymn of praise. The only link between the two kings is the fact that two of the cartouches are common to both. Khou-en-Aten, however, has a third cartouche, the device in which is so completely chiselled out that it cannot be identified, and there is also this other distinction, already referred to, that his oval is not surmounted with the usual title— that whereas Amunoph IV. has his oval surmounted with the usual title sa Ra, son of Ra, Khou-en-Aten has discarded that title and never uses it either here or at Tel-el-Amarna. And he presently discarded also the Amunoph cartouches themselves, and adopted entirely new and strange ones. It is to be observed also that the list of conquered nations is omitted in Khou-en-Aten's case.

Those who in the teeth of all the evidence above adduced would still insist that these two personages are identical must be prepared to maintain the extraordinary hypothesis that Rameses had two portraits of his sovereign done, one in his sane condition with his true features and proper surroundings, the other in his mad phase with imaginary features, figure and bearing, and with surroundings in every respect different, and that the stout middle-aged personage on the left of the

entrance, threw overboard all the religious convictions of his previous life, chose a new religion, surrounded himself with new and foreign courtiers, and gave orders that henceforth he should be represented not in his true aspect but caricatured, and bearing not the least resemblance to himself! Surely it would be a far less monstrous theory to suppose that being a foreigner, without a cartouche of his own, he as a matter of policy, borrowed the ovals of the last legitimate sovereign; the fact that he set so little store by them as presently to discard them and adopt new ones renders this all the less difficult to believe. It may seem scarcely worth while to take so much pains about one passage in the history of the eighteenth dynasty, but truth is the very object of history, and every point that can be placed in its true light is worth rescuing from error.

Having now completed the description of the two great bas-reliefs, I shall notice some other inscriptions. One occurs just within the entrance on the door jambs, two more are over the doorway behind the figures worshipping the sun.

TRANSLATION OF INSCRIPTION ON RIGHT-HAND JAMB OF DOORWAY.

"Spoken by the prince priest, the intendant of the royal palace. The governor of the city, the governor of the county, Ra-Meses, proclaimed righteous. I am going to my tomb with the honours of the good God, I was honoured by the king according to my deserving. I never exceeded the limits of his commands, I never did any the least evil to any that he loves, OVER my grave on the west of Thebes I unite myself to my heavenly home. Spoken by the Rosetha—the land superintendent . . . . he who is over all good works, all public

undertakings, the keeper of the seal, the governor of the city, the governor of the county, Ra-Meses, proclaimed righteous. Oh ye gods of the deep, ye great Deities in the other world, open for me the path to the Lord of eternity. I value Him who creates terror, I tread the precincts of your home, I pray amid the almighty ones who there follow thee (meaning Osiris), I hold in my hands the offerings before your divine Majesty; while I pray to the good being (Osiris) grant ye me for my heart that which it loves, according to my deeds on earth. I ever made offerings diligently to the Deities of the deep (Amenti), I adored the divine triad of Toum. I prepared sacrifices to the husband of his mother (Amen Chnumis). The king of kings lent me what to him seemed good for his temple of Amen. The king's consort, the king's children, adored Amen's person. I never ceased reciting the names of the Gods on the morning of each day.

"The honoured, the beloved by the Lord of the two lands, (the King) the priest, the prophet of the Goddess Ma, the governor of the city, the governor of the County Ra-Meses, proclaimed righteous."

It appears from the foregoing that Amunoph IV. built, or added to the Temple of Amen, whereas we know that Khou-en-Aten was the enemy of Amen worship, and erased his name wherever he could. It is also stated in the above address that Amunoph's wife and children adored Amen. But we know that the wife and children of Khou-en-Aten did not adore Amen, they adored his rival Aten to the exclusion of Amen. The whole quarrel of the Egyptian priesthood against them was that they were the declared enemies of Amen and

abolished his worship. Moreover, at the time these inscriptions were executed it is clear that Khou-en-Aten had no children; when the royal pair came to have children they are always represented accompanying them on public occasions. Ra-Meses must have died early in Khou-en-Aten's reign.

INSCRIPTION ON LEFT-HAND DOOR JAMB.

Here the text is much injured, but enough remains to show that it was a hymn to Horus Ra. It begins with the usual titles and offices of Ra-Meses; then occur these fragments: "He trod the deeps of Heaven and Earth, Ra-Toum Harmachis, Lord of Heaven, Lord of the Earth, who created all the things of Heaven, Lord of Heliopolis, Lord of Thebes . . . . in the chapels . . . . he steps thither and is worshipped within the temple of . . . . he rises out of the deep upon the heavenward road and proceeds thither. Lord of men, Father of the Gods, King of Upper and Lower Egypt, the Gods approach him with obeisances." Here follow broken fragments.

SPEECH OF THE SISTER OF RA-MESES.

"Adoration to Ra when he rises on the horizon on the morning of each day from his sister the palacide of Amen, the lady of the house—Ptah meri—proclaimed righteous."

The expression Lady of the House is interesting. She evidently kept house for her brother, who seems to have been unmarried.

Over the entrance to the right is also much broken, but the following fragments are distinguishable: "May he grant apparel, incense, thousands of all funeral offerings. * * * * * *

"An-mut-ef grants him libations. Thoth grants offerings to the hereditary prince, the familiar of the king, he is going with his lord, beloved by the lord of the two countries Ab-ba-ouef. He enters the palace, he goes out with honours, he is rejoiced by honours—joy is about the things going out of his mouth, the master of the seal, the governor of the city, governor of the country, Ra-Meses, proclaimed righteous. Offerings to Ma, the beloved daughter of Ra, that she may grant that he be united to his tomb which he constructed in the west, (*i.e.* in Western Thebes, where this tomb is situated). Offering to Anubis in the halls of the Gods, that he may grant that his body may revive (literally bud forth) again in Amenti, and that his body may not be disturbed in his grave." Then follow again his titles.

In another part of the tomb the brother and sister are represented engaged together in the worship of the Goddess of the West (Plate VI). This bas-relief is brightly coloured; the upper part has been subjected to the action of fire, but on the lower part, which has evidently been buried for ages, the colours are nearly as fresh as when first laid on.

Over the entrance, the left-hand inscription is almost entirely destroyed, but remnants of the name and titles of Amunoph IV. are descernible, followed by these fragments:—

"Offerings of the King to Ra . . . . to Seb . . . . The nine Great Gods . . . . the nine lesser deities . . . . their temples . . . . all flowers . . . . Horus in his house . . . . I loved the truth, I hated lies, and the keeper of the seal . . . the superintendent of works on the great architectural undertakings,

chief of the prophets of the Gods," &c. Here follow the usual titles.

While exploring the interior of this tomb, I met with an accident which seriously interfered with my further explorations. I foolishly entered an inner chamber of the tomb without a light, and I stumbled into a mummy pit upwards of twenty feet deep. I broke my ankle and was otherwise much injured; the Arabs got me out by making a rope of their turbans and clothes, which they tied together. I shall always think better of the natives for the good-natured concern which they showed on the occasion of this accident. Not far off are a number of tombs which are occupied by a sort of gipsy population; these came swarming out and surrounded us, and expressed the warmest sympathy, and for a wonder refrained from asking for backsheesh; the women stroked me down with their hands, and they were all eager to give what assistance they could.

The misfortune I have described must be my apology for the thinness of this volume, as I was unable to carry out all the explorations I had intended, and it also interfered with the completion of my drawings of this tomb.

I shall take this opportunity of presenting my readers with the translation of an inscription which occurs in the left-hand corner of Plate XLVII. of "Nile Gleanings," facing page 130. It is the hymn of praise which is being sung by the officers of Rameses and their prisoners on the occasion of their being presented to the king by his son, and is interesting as an example of ancient Egyptian poetry.

SPEECH OF THE CHIEFS ON BEHOLDING HIS MAJESTY.

"Oh Avenger by thine own hand. Oh Avenger, good ruler, twice beloved son of Ammon manifested in his members.

"Thou hast rendered thy Glory manifest in the world.

"Like Ra above the gate of the two horizons of the sun thy Chariot comes rapidly to the gates of Egypt. Thy glory is also in the men that inhabit the region of Vigilance.

"Thou hast rendered illustrious the Royal diadem; thy glory is their support.

"From the womb or substance of thy Mother Isis thou wast made glorified . . . . of the years like Toum.

"Governor, doubly, being commander in the region of the South and of the North as Phtha ta Totanen is of Lower Egypt.

"Beneath thy feet is the foreign land of the Schari * and the land of the Cushites.

"He carries the insignia of victory into the presence, to the left hand of the King, the young royal Secretary Ameni, &c., &c., son of the King of his own body begotten, whom his father loves."

* The Arab tribe still known as the Bischari or Bishareen.

PHILOLOGY.

[illegible]

PHILOLOGY.

Connection of the ancient Egyptians with Abyssinia—Their identity with the Indo-Germanic Race—Egyptian element in European Languages—Egyptian Colonizations.

I HAVE several times referred to the Abyssinian origin of many Egyptian things, and this specially connects itself with Deir-el-Bahari, because its walls are devoted to the commemoration of an expedition to the lowlands of Abyssinia in the neighbourhood of Cape Guardafui. I have already pointed out in "Nile Gleanings" how this locality is pretty certainly fixed, but I may add here a summary of various links in the chain of evidence which would point to Abyssinia as the first African home of the ancient Egyptians before they took possession of the Nile valley.

Of their sacred animals, the ibis, the dog-headed ape, the animal with the bushy tail which represents Anubis, the maned hippopotamus, are all Abyssinian. With regard to the last it was long supposed to be a mythical animal, no hippopotamus with a mane being known; recently however it has been discovered to exist in certain lakes in the lowlands of Abyssinia. Then on the walls of the most ancient tombs, those of the Third, Fourth, and Fifth Dynasty, animals are represented as domesticated which are not found in Egypt, but now only in the far south of Africa, such as the eland and a

considerable variety of antelopes; the long horned cattle which are sculptured upon these early tombs are Abyssinian, as are also the lop-eared sheep which figure on the same archaic monuments.

Then one of their most celebrated plants, the papyrus, is not indigenous to Egypt, but is found in abundance in the lowlands of Abyssinia, as are the blue and pink lotus so constantly figured in their wall paintings. It is tolerably certain that this was the country which they called the land of Pount, and which they termed Ta nuter—the Holy Land, and referred to as the origin of their gods.

At Deir-el-Bahari the houses of the inhabitants of Pount are represented as beehive-shaped and mounted on posts, so as to leave a space between the floor and the damp ground. This is still characteristic of tropical Africa. Their wives are represented as artificially fattened —still an Abyssinian practice. The products of the country which they bring back with them are ivory, incense trees, giraffes, ostrich feathers and eggs, and the skins of tropical beasts. The people who meet them on landing are pictured as wearing the same dress as the Egyptians themselves, and as of similar appearance, except the women, who were deformed by the artificial fattening process I have already alluded to; with regard to the dress, the Egyptians were very particular in painting the dresses of foreign people, giving the minutest details scrupulously. In the case of the people of Pount, though attired much like their visitors, yet a characteristic fashion is introduced—that of wearing a dagger stuck in their belts, and they are represented with rings on their legs from the knee to the ankle, a fashion which still prevails in tropical Africa.

It is urged as a fatal objection to ascribing a Southern origin to the Egyptians, that all the earliest surviving monuments are in the north; but we have no monuments of their earliest civilization. We have none whatever of that period of patriarchal government when they existed as independent tribes—before Menes united them under a monarchical regime, nor any of the First and Second Dynasties. Yet it is certain that they had attained a considerable degree of civilization before that time. But it was not till despotism had enabled their kings to lavish forced labour upon pyramid building that their monuments were of a character to defy decay and the destructive malice or prejudice of man.

Menes, himself a Southerner, moved northwards, and fixed his capital at Memphis, because it was at the apex of that vast fertile plain the Delta, which, in fact, constitutes the great bulk of the cultivable land of Egypt.

You might as well argue that because the greatest monument of the ancient British race is at Stonehenge, therefore that race must have originated on Salisbury Plain! One fact, which is rendered evident by the details of the expedition to Pount commemorated on the walls of Deir-el-Bahari, is that there must have been a canal even early in the Eighteenth Dynasty connecting the Nile with the Red Sea, because the fleet is represented at one stage of its adventures on the Nile, with Nile fish swimming beneath it, at another on the Red Sea, with the characteristic fish of that sea swimming beneath it.

I believe the ancient Egyptians to have been of the so-called Indo-Germanic race, that they migrated from

Asia viâ the Straits of Bab-el-Mandeb into Africa, sojourned for an unknown period in the region of Africa which adjoins those Straits, and then took possession of the Valley of the Nile. They are identified with the Indo-Germanic race by their language, by their features, by their pottery, by their mythological traditions; and I suspect that not only had they and the European races a common origin, but that there was also a considerable migration in very remote times from the teeming population of the Valley of the Nile to various points on the shores of the Mediterranean, because as regards language the monosyllabic roots are found in Egypt, and the polysyllabic developments in Europe, and as regards feature there is an unmistakable similarity, especially striking in the earliest monuments. The further we go back, the more remarkable becomes this identity of feature.

The affinities with the German language are the most numerous, remarkable, and unexpected. The subject is one which would require a volume to itself, and to enter at all fully into it would carry me beyond the scope of the present work, which is only a popular account of some of the recent discoveries in Egypt; but I may give a few examples in the hope that some of my readers may be induced to follow up the subject. I take the words at random as they occur to me.

We will take first the radical, MEN. It signifies stability, permanence, to be firmly founded; it is the root of the Greek μενειν, and of the Latin *manere*, to remain.

Derived from this root is the Greek μνημη, *i.e.*, originally μενημη, memory, *i.e.*, that which retains permanent impressions.

Latin, *memoria.*

Derived also from this root is the Egyptian *Menou*, monuments, Latin, *monimentum*, permanent records.

Derived also from this root MEN is the Latin *mens*, the mind, that which retains impressions. Also the German, *Meinung*, English, *meaning*. Another Egyptian secondary use of the word MEN, containing the same idea of *permanence*, is for the firmament: German, *das Firmament;* French, *le firmament.* Here the same idea prevails in the four languages, whereas the Latins express it by a different idea, their *cælum* (depth) being derived from the Greek κοιλον, hollow. From the idea of "permanence," "stability," grew out that of strength; thence we have μενεθος, strength, in Greek, and *Men*, strong, in Celtic.

MEN is also used for a mansion or dwelling-place; Greek, μονή, still involving the idea *remaining*.

MEN is also used for *the last remnant;* thence the Latin *minimus*, minus. This supplies the lost positive MEN to this Latin comparative and superlative.

A curious development of the word MEN is *Meni*, a remaining part, after subtraction of the rest, thence a portion, a section; thence it was used in a military sense for a section or division of an army or army corps. To this the idea of multitude attaches. We have therefore *Meni*, an army corps, thence the German *eine Menge*, a multitude, and English, *many*.

Another curious development of MEN is *manna*; the *manna* of the Bible is an Egyptian word, and the idea of something *remaining* behind is involved in it. *Mennou* in Egyptian is the Manna tree.

I have gone thus fully into this one root MEN, and its derivatives, to illustrate the germination of words and

ideas from a monosyllabic root, and one primary idea. Even this one I have by no means treated exhaustively —but I have gone into it far enough to prove that the attribution of an Egyptian origin to the derivatives mentioned is not based upon a mere accidental jingle of sounds, but is traceable by the intrinsic nature and fundamental ideas underlying this group of words, more than by similarity of sound. The ancestry of many other groups of European words can be similarly traced, but to do so now would carry me beyond the scope of this work.

The Egyptian word MENT is used for a country, thence for the people of a country, German *Menschen* —people. There is another Egyptian word *men*, having apparently no connection with the root we have just been considering—it was used as we use the word "one" in such expressions as "one says," "one seems," "one does," &c.; the German equivalent for this is "*Man*,"—*Man sagt*, *Man scheint*, &c.; here the Germans still use the ancient Egyptian word unchanged.

Other examples of Egyptian words almost unchanged in the German are:—

Egyptian.	German.	English.
Leck	Lecken. . .	lick.
Rech	Rechnen . .	reckon (enumeration).
*Rech (to know)	. . . . .	(Old Eng.) reck (to know, and comp. reckless).
Acht	Achtung . .	respect, honour.
Acht (light) . .	Nacht . . .	night (*i.e.* na acht, no light).
Ness	Nase . . .	a prominence.†
Mut	Mutter. . .	mother.

* Related is the German *Recht*—English *right*, *correct*, *i.e.*, known for certain, ascertained.

† Also used for promontories or tongues of land, as in Sheerness, Dungeness, Inverness, &c.

Egyptian.	German.	English.
Lib	Liebe	sexual longing.*
Sau	Saufen.	to drink.
Rot	Ruthe	a rod or switch.
Labou . . .	Löwe	a lion; Latin *leo*.
Nen	Nein	no, not.
Rer	Rühren	to move.
Eben	Ebenholz . . .	ebony.
Her	Herr	master.†
Erpa	Erb (prince) .	hereditary chief.
Ap	Haupt	head.
Hapi	Affe	ape-headed Deity.
Sam	Sammt	together.

This root *Sam* is the nucleus of several German words, such as *zu-sam-men*, together, *sam-meln*, &c., having the idea of uniting together, and the English word "same" may also be identified with it. The radical meaning was union, identity, thence it was used for "very brother to" and for brother. *Sam* is the word employed on the monuments in referring to the union of Upper and Lower Egypt.

This series of specially German affinities might be much prolonged, but I shall now return to the general list.

Egyptian.	German.	Latin.	Greek.	English.	Celtic.
Rete . . .	—	rete	—	a net.	
Mur . . .	—	—	—	a chief . . .	More.
Uatur . . .	Wasser	—	ὑδωρ	the celestial water.	
Bennou . .	—	—	—	plover. (Fr. vanneau.)	
Ar (to make)	thence.	ars	—	art.	
Oun	Sein	ens	εων	being.	
Ua	Ein	unus	ἐν	one.	
‡Ua	Ein	—	—	(the indefinite article).	
Te	Die	—	τὸ	(the definite article).	
Mut.	Mutter	Mater	μητηρ	mother . . .	Mathair.

* Compare Latin *libido*.

† Compare also German *herschen*, to rule.

‡ This use of the numeral for the indefinite article is, I think, peculiar to the German and the Egyptian.

Egyptian.	German.	Latin.	Greek.	English.	French.
Se	Sie	—	—	they.	
Mat . . .	Mat	—	—	dead, done for.*	

Tet, signifying to suckle, thence English *teat.*

Tu	—	do	διδομι	to give.	
Artuan . .	—	—	αρτυνειν	to prepare.	
Sas	Sechs		ἑξ	six.	
†Su	über	super	ὑπερ	over.	
Ati	—	—	ατη	injury.	
Hates . .	—	Hades	ἁδης	Hades.	
‡Akhou . .	—	(acu ?)	—	axe	hache.
Meter . .	Die Mitte	(that which is evenly divided)		. .	mètre.
Mesmes . .	Messen	—	μετρον	measure . . .	mesurer.
§Mer . .	—	Mori	—	to die	mourrir.
§Mer . . .	Das Meer	Mare	—	the sea . . .	le mer.

There is an Egyptian word *sea*, from which the English *Sea*, and the German *See*, may be derived; it means, I think, the waters of the inundation.

Egyptian.	German.	Latin.	Greek.	English.
Emet . .	—	Emere	—	to vomit.
Kherou . .	—	—	κηρυσσειν	to proclaim.
Nem . .	Nahme	Nomen	ονομα	name.

The Egyptians enclosed their names in ovals, forming seals; thence comes the identity between their word for *seal* and our word for *name.*

Egyptian.	Signification.	German.	Greek.	Latin.	English.
Sam . . .	together	samt	ἅμα ‖	—	same.
Nef	a cloud	—.	νεφος	—	—

* Compare check*mate* in chess.

† Here the Latin comes nearest. This radical *su* is the parent of a host of European words, such as *superior*, *summit*, *sovereign*, &c. Radical idea, supremacy.

‡ Compare also *acute* and its relatives involving the idea of sharpness.

§ In *Mer* we have an example of the numerous instances in which the same word is used to express very different ideas; in writing the Egyptians marked the difference by using an appropriate determinative, but how was the difference marked in speaking? I suspect by a *corresponding gesture.* Orientals to this day in conversation *act* the idea they wish to convey quite as much as they speak it.

‖ The Greeks often substituted the aspirate for the *s*. Thus with them συ—the parent of *super* in Latin—became ὑπερ in Greek. The Spaniards have the same tendency to substitute the aspirate for *s*. ἅμα was once σαμα.

Egyptian.	Signification.	German.	Greek.	Latin.	English.
Senif	to apply the nose to	—	—	—	sniff.
Senb	soundness	gesund	—	—	sound.
Api	a serpent	—	οφις	—	—
Tep	head	—	—	—	top.
Ren	a deer	Rennthier	—	—	reindeer.
*Sep	divided off	—	—	se-paratus	separate.
Sep	—	—	—	sepes	a hedge.
Nefi	to navigate	—	ναυς	navis	navy.
Tem	a cutting instrument	—	τεμνειν	—	to cut.
†Nofer.	young	neu	νεος	novus	naïve.

These are but a few examples. They are, as it were, merely skimmed from the surface. The list might be greatly extended, but to go more deeply into the subject would be unsuitable for a popular work of this kind. The instances are, I hope, sufficiently numerous to place beyond doubt the affinities I claim, because they do not depend upon a mere resemblance of sounds, but the germination of ideas as well as words from Egyptian roots can be traced, and these parallelisms run through several languages.

Of course the Sanskrit element in European languages is much more abundant than the Egyptian. Not only did successive waves of emigration sweep on from East to West, bringing with them the Sanskrit dialects, but that tongue is far more highly developed, far more perfect than the Egyptian, and it therefore superseded it. We find now only the vestiges of the older tongue. To borrow an expression from geology, it belongs to a much older stratum. It is very imperfect, very defective and faulty, very rudimentary, but for that

* Compare also the Celtic *Sept*, a clan or tribe. The prefix *se* in all such Latin words as se-parare, se-gregare, &c., involving the primary idea of setting apart, has once been *sep*, but the *p* has been dropped for euphony; in sepes, a hedge or fence, it has been retained, euphony not requiring its omission.

† Compare also the French *neuf* and English *new*.

reason highly interesting, because it introduces us to the primeval language, and enables us to trace and analyze the germination of ideas as well as words. The Sanskrit is perhaps 3000 years younger than the language of Menes, and therefore more perfected and more suitable for the vehicle of thought; therefore it has supplanted it. Yet many vestiges are left in German, Greek, Latin, Celtic, and English of the old Egyptian tongue.

No doubt also a much larger proportion of the colonization of Europe entered from the East than from Egypt; still I feel sure that a considerable contingent migrated from the swarming hive of the Nile valley to many points on the Mediterranean coast, propagating themselves thence northwards and westwards; and I believe that they were the earliest colonists—the Sanskrit-speaking races following much later. These Egyptian colonizations may have begun while the Nile valley was still occupied by independent tribes, before the advent of Menes, and before pyramid-building and foreign wars checked the increase of their numbers. One would, in fact, *à priori*, have expected a large emigration from the Nile valley, because while all conditions were eminently favourable to a rapid increase of population, the region they inhabited was singularly narrow and inelastic, being hemmed in by the desert on both sides.

The process by which a comparatively dark race may become fair is very simple. It is well known that fair complexions thrive best in northern climates, and dark complexions in southern; this being so, a larger proportion of fair babies survive in the one case and of dark babies in the other, and although the difference in the balance may be slight, yet if there is any difference at

all in favour of the one or the other it will, if sufficient time be given, result in the ultimate development of a fair race or of a dark race.

We have this process exemplified in southern countries where lofty mountain plateaux exist. These elevated districts have a northern climate, and are found to be inhabited by fair people, while the inhabitants of the tropical lowlands remain dark. Abyssinia offers us a good example of this. Her highland population are nearly as fair as Europeans, while that of the lowlands is dark: yet they are all of the same origin. Thus was a fair race manufactured in the Caucasus to become the type of the fair races of Europe.

The same process is at work amongst Jewish colonies in northern climates, where, if a sufficiently long period has elapsed, they are found to have lost the swarthy colouring of their forefathers, while retaining the features. On the other hand, the Jewish colonies amongst the Moors are as dark as the Moors themselves. So is the Indo-Germanic race found to be dark in India but fair in Europe. There is therefore no bar on the score of complexion to the theory of an infusion of Egyptian blood at a remote period among an Egyptian colonization of the countries washed by the Mediterranean, which may have been propagated northwards, in time even to Scandinavia. In Egypt itself at that time there was a small proportion of fair-haired people, for their records tell us that red-haired people were devoted to Set, and I have seen red-haired mummies in the crocodile caverns of Aboufaida. In India the Brahmins are fairer than the rank and file of the people; that is because, being a privileged class, a larger proportion of fair babies are by more careful nursing reared than would have survived

had they had to rough it and take their chance in the families of poor men. Except by colonization, how can the community of features, of language, of mythology, and the arts, such as pottery, musical instruments, and articles of furniture, of ornament, of weapons, &c., be accounted for?

MISCELLANEOUS PLATES.

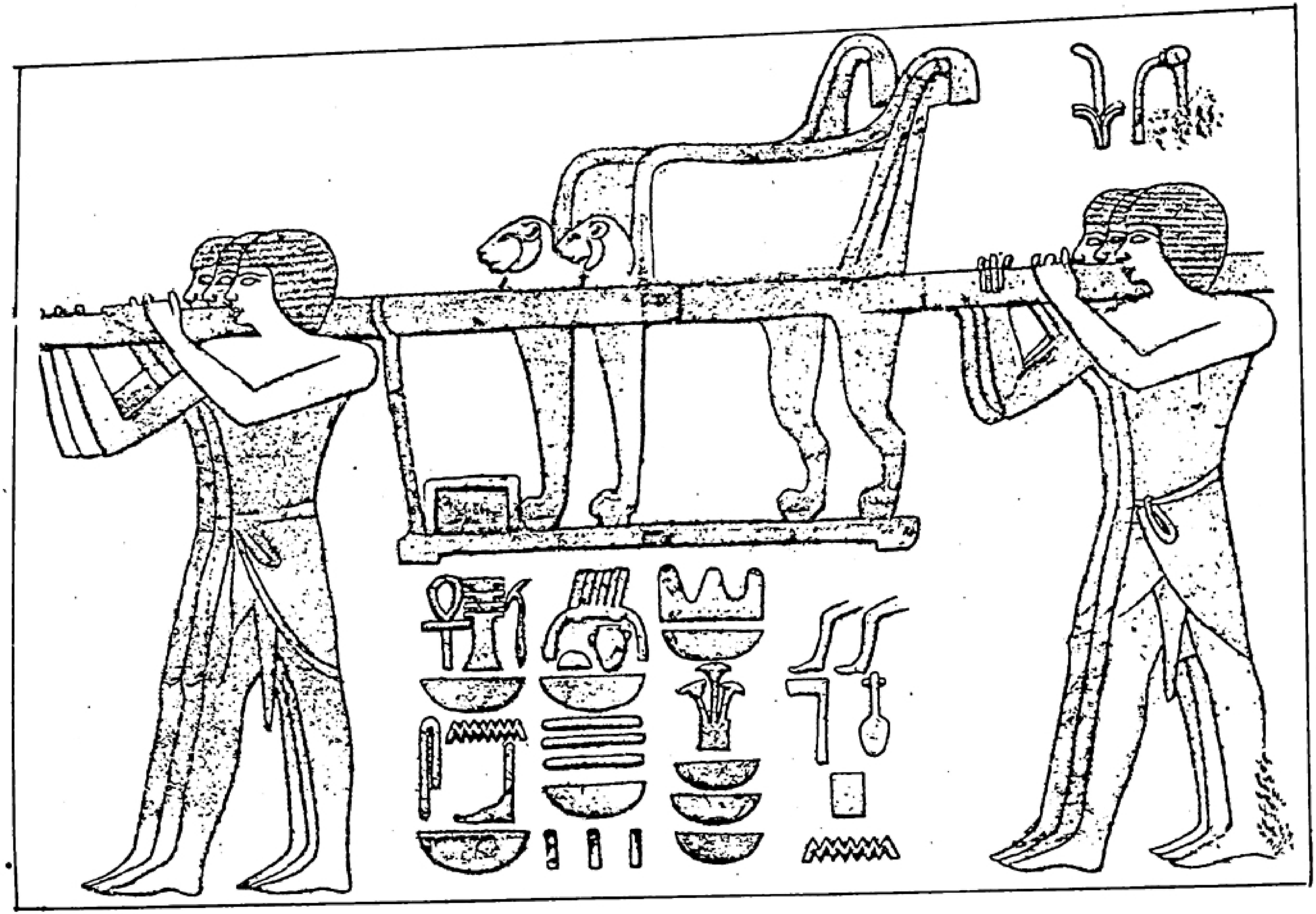


PLATE 22. LITTER OF THOTHMES I BAS-RELIEF DEIR EL-BAHARI.

MISCELLANEOUS PLATES.

Destruction of Bas-reliefs—Litter of Thothmes I.—A caged Lion—The Egyptian Navy—Mummy of Ra-Sekanen—Text on Mummy Case of Queen Notemit—Mummy of Thothmes III.—Mummies of the Seventeenth, Eighteenth, and Nineteenth Dynasties.

THE process of destruction is going on so rapidly at Deir-el-Bahari, that I have thought it well to publish further drawings of its bas-reliefs before they disappear for ever. Some of the subjects which appeared in "Nile Gleanings" have already been stolen or destroyed—that is the case with the tableau of the archers of Queen Ha-te-Sou, figured Plate XXXI., page 294. I learned that the stones had been carried away in a dehabeeah by some travellers, and I observed that a considerable portion of the wall had been pulled down and destroyed to get at it—the whole temple had been terribly wrecked since my last visit in 1879.

Plate XXII. is the litter or carrying chair of Thothmes I. This article appears on board one of the ships, and probably was taken with the fleet to represent the king. Queen Ha-te-Sou reigned jointly with her father during the latter years of his life, and jointly with her brothers Thothmes II. and III. in succession after his death. At the time of the expedition to the land of Pount, Thothmes I. was evidently still living. He appears after its

return marching on foot to offer thanks to Amen, and to attribute to him the glory of its success.

The faces are all fac-similes, and are worth attention from an ethnological point of view; there is a great deal of character and individuality about all the faces in the Deir-el-Bahari sculptures.

Underneath the litter may be observed a block of hieroglyphics: these read from the left top corner. "All life, permanence, power! all health! all joy! to the Lord of the countries, to the Lord of the Chiefs of the North—to this Good God who comes." The phonetic value of the characters is "Ank Tat Ous Neb, Senib neb fouab neb taou nebou neb Ha-nebou . . . nuter nofre pen."

Over the heads of the rear bearers, are some nearly obliterated hieroglyphics which state the bearers to be priests.

Plate XXIII. represents part of the deck of one of the ships of the fleet, on which a lion is stowed in his cage. This beast was one of the presents sent to the Queen by the Chief of Pount. He has not more room in it than Jumbo had in his box on board the *Assyrian Monarch*, but the cage is much more artistic than that which figured so prominently in the Jumbo episode. In the corner is an oval containing the Queen's name protected by the vulture wings.

Three keepers are leaning against the cage, stick in hand.

An interesting fact about the ships of this Egyptian sea-going fleet is that they were braced up on the girder principle; this was to enable them to bear the straining to which they would be exposed in a heavy sea—for vessels which would do well enough on the smooth

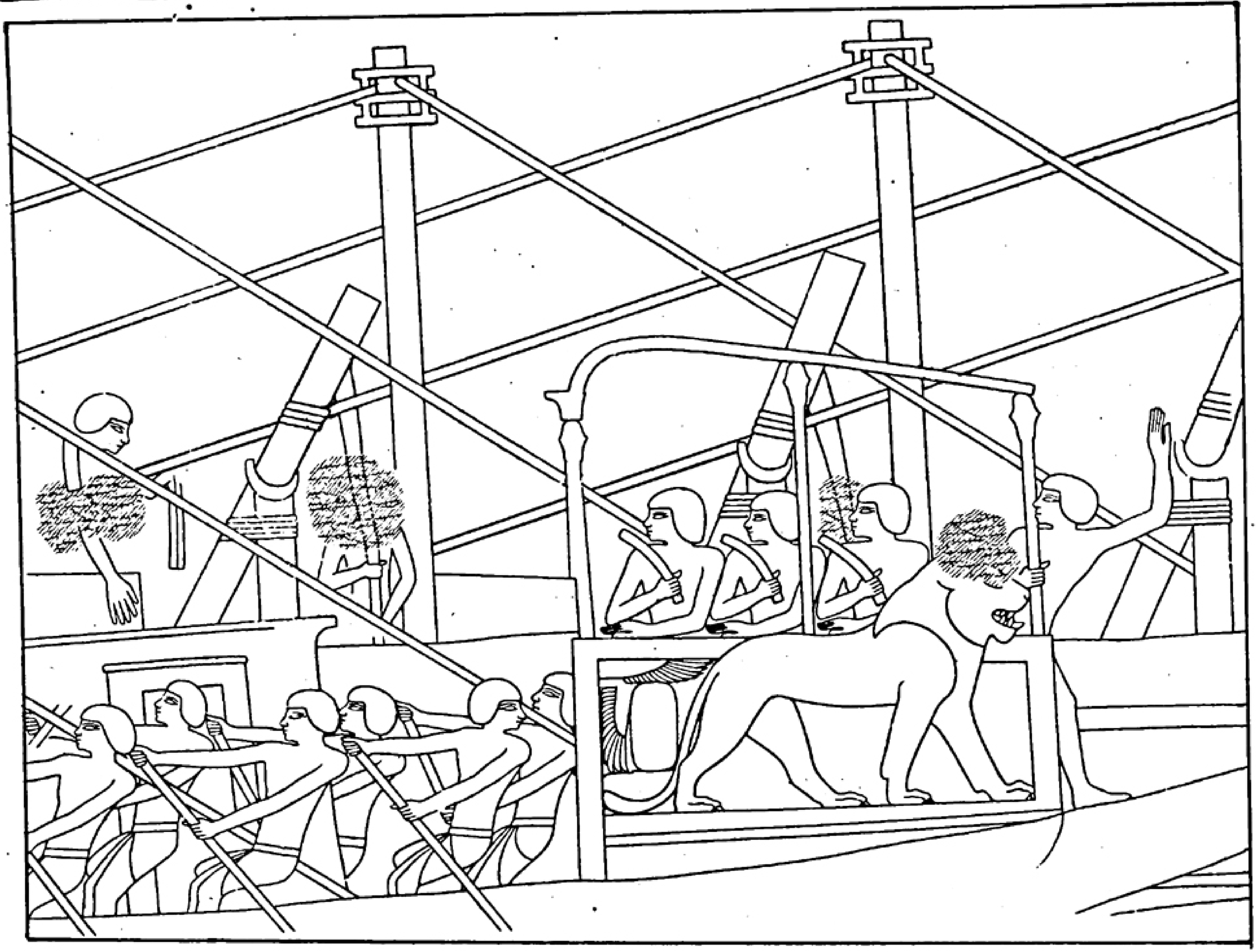


PLATE 23.

QUEEN HA-TE-SOU'S LION IN HIS CAGE ON BOARD SHIP.

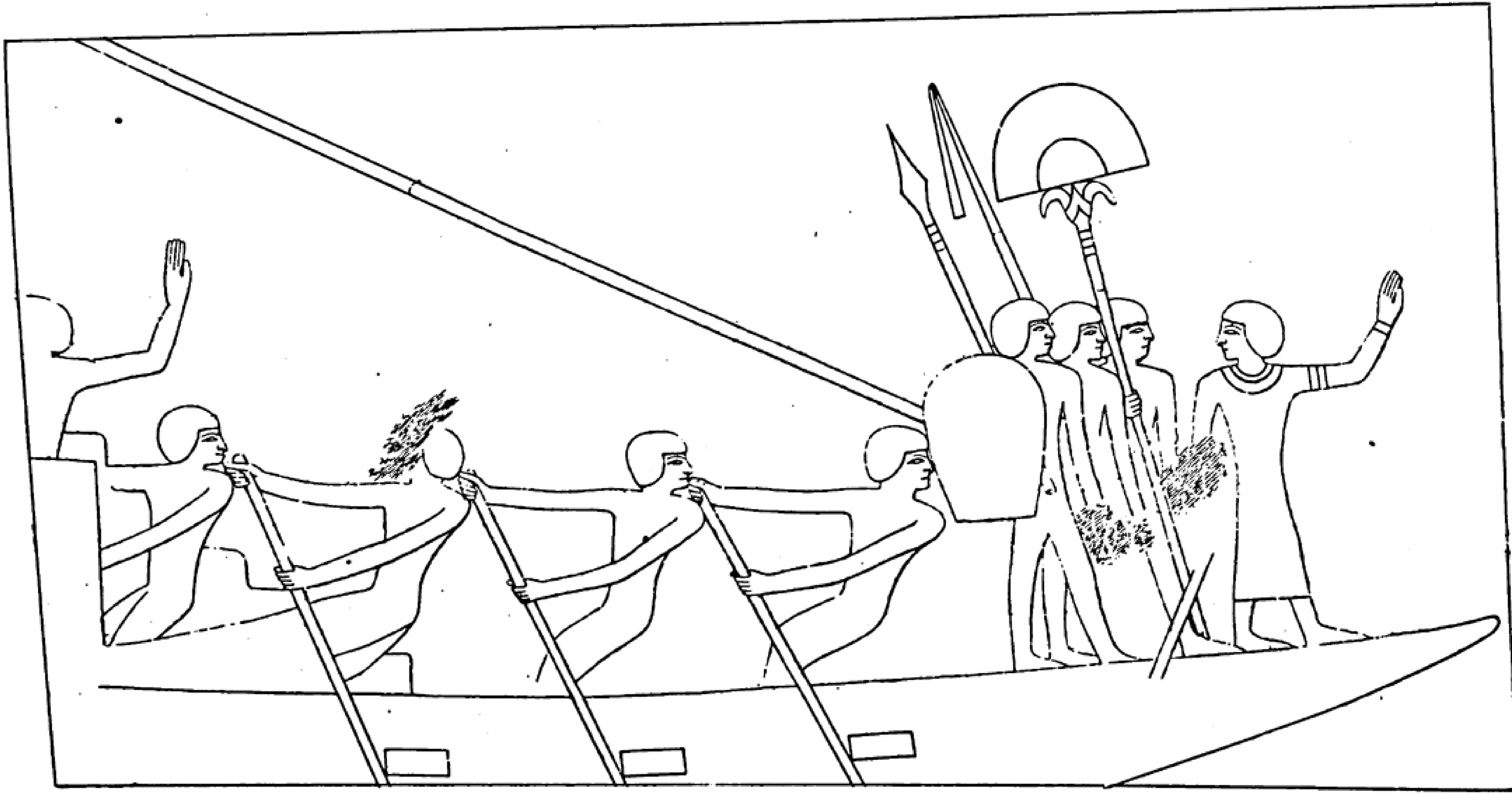


PLATE 24.

SOLDIERS OF QUEEN HATESOU'S FLEET PREPARING TO LAND.

waters of the Nile, would break their backs in a sea way. We flatter ourselves that it has been reserved for the nineteenth century A.D. to discover the principle of the diagonally-braced girder, yet we here find that that principle was known and applied in the 17th century B.C., 36 centuries ago.

To the left one of the deck cabins is introduced. The attitude of the sailors in rowing may be observed. The oars worked against projecting timbers fastened to the side of the vessel. I regret that I have not space in this work for a drawing of the entire ship, as the details are very interesting and instructive.

One of the sub-officers is looking back and transmitting instructions with voice and hand as they approach the shore; some of the sailors too are looking round towards the land they are approaching.

Plate XXIV. represents the bow of the same ship with a party of soldiers preparing to jump on shore the moment they touch land. The officer who stands in advance is exclaiming "straight for shore," as appears from an inscription in front of him; a sub-officer is transmitting his orders as in Plate XXIII. One of the soldiers carries his shield, another a standard; to the left steps may be observed leading to the upper deck.

On this spar deck in other parts of the bas-relief officers are standing armed with whips wherewith to encourage diffident oarsmen and keep them up to the mark.

The ships are represented advancing in line parallel to each other. The bows of some of them are plain, others are ornamented with lotus-flower figure-heads; there are many cabins. The thick spars (Plate XXIII.) which work between jaws fixed on the top of posts seem to be connected with the steering of the ship, for

at each of them a man is stationed holding ropes so attached as to enable him to raise or lower the spar.

Some Egyptologists have mooted the question whether the Eighteenth Dynasty may not have immediately succeeded the Twelfth. The other intermediate dynasties being collateral, I only notice this theory to point out how utterly untenable it is; the lengthened occupation of Northern Egypt, the Delta, and the Fayoom, by Semitic invaders, is as certain as any historic fact can be. During this interval took place the visit of Abraham, the bondage of Joseph, and the hospitable reception of Jacob and his family and their settlement in Goshen. Well, when did this interval occur? Not during the Twelfth Dynasty, for its kings held Egypt in a firm grasp from end to end, and built temples and raised obelisks from the Cataracts to the Mediterranean,—are not their remains in evidence to this day? and the early kings of the Thirteenth Dynasty did the same. Not during the Eighteenth Dynasty, for they gave even stronger proofs of their thorough mastery over the entire Nile valley, invading Syria and Cyprus besides.

But we have documentary evidence of a period immediately preceding the Eighteenth Dynasty, during which the kings of Upper Egypt were the vassals of the Hycsos who reigned at Memphis and Auaris, and were beginning to rebel against their authority, a struggle which was terminated by the first king of the Eighteenth Dynasty by the capture of Auaris, the last stronghold of the foreign invaders, and their final expulsion from Egypt. We actually now possess the mummy of the vassal king of the collateral Seventeenth Dynasty, who raised the standard of rebellion and battled stoutly with the strangers. The mummy of Ra-Sekanen was recovered

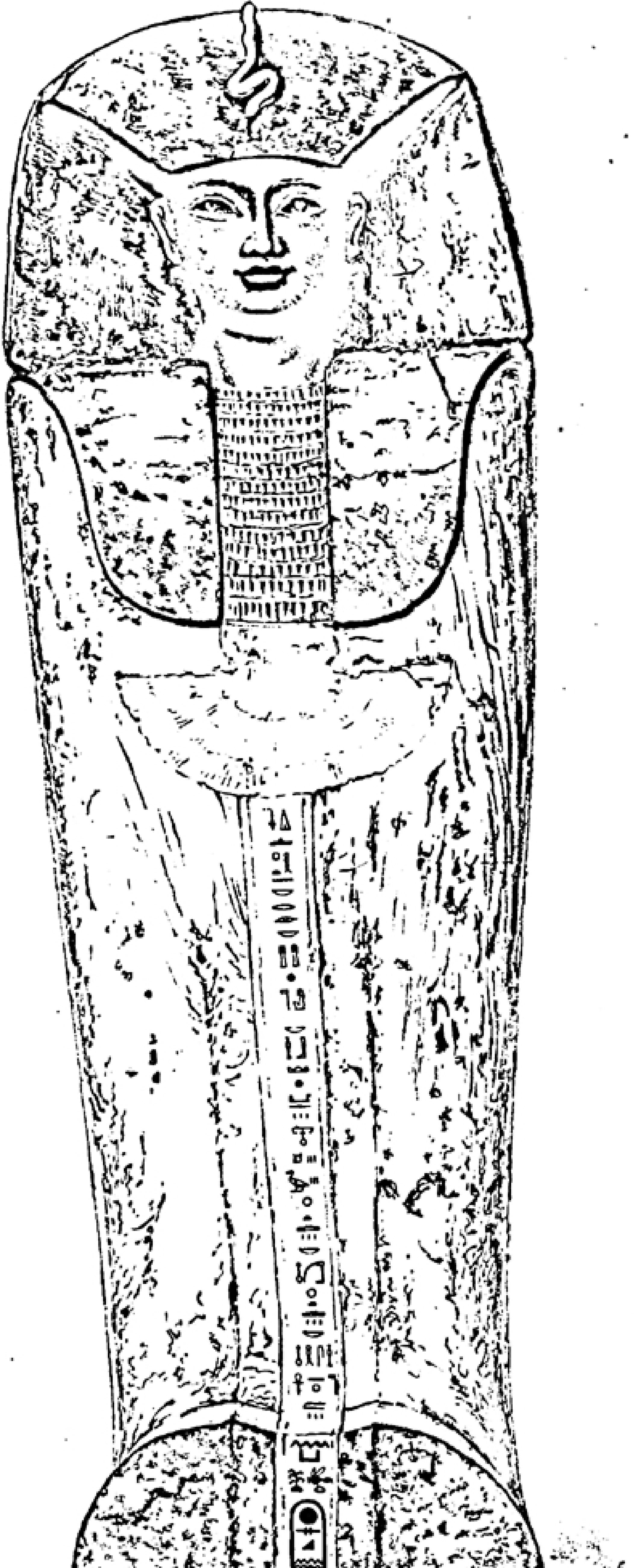
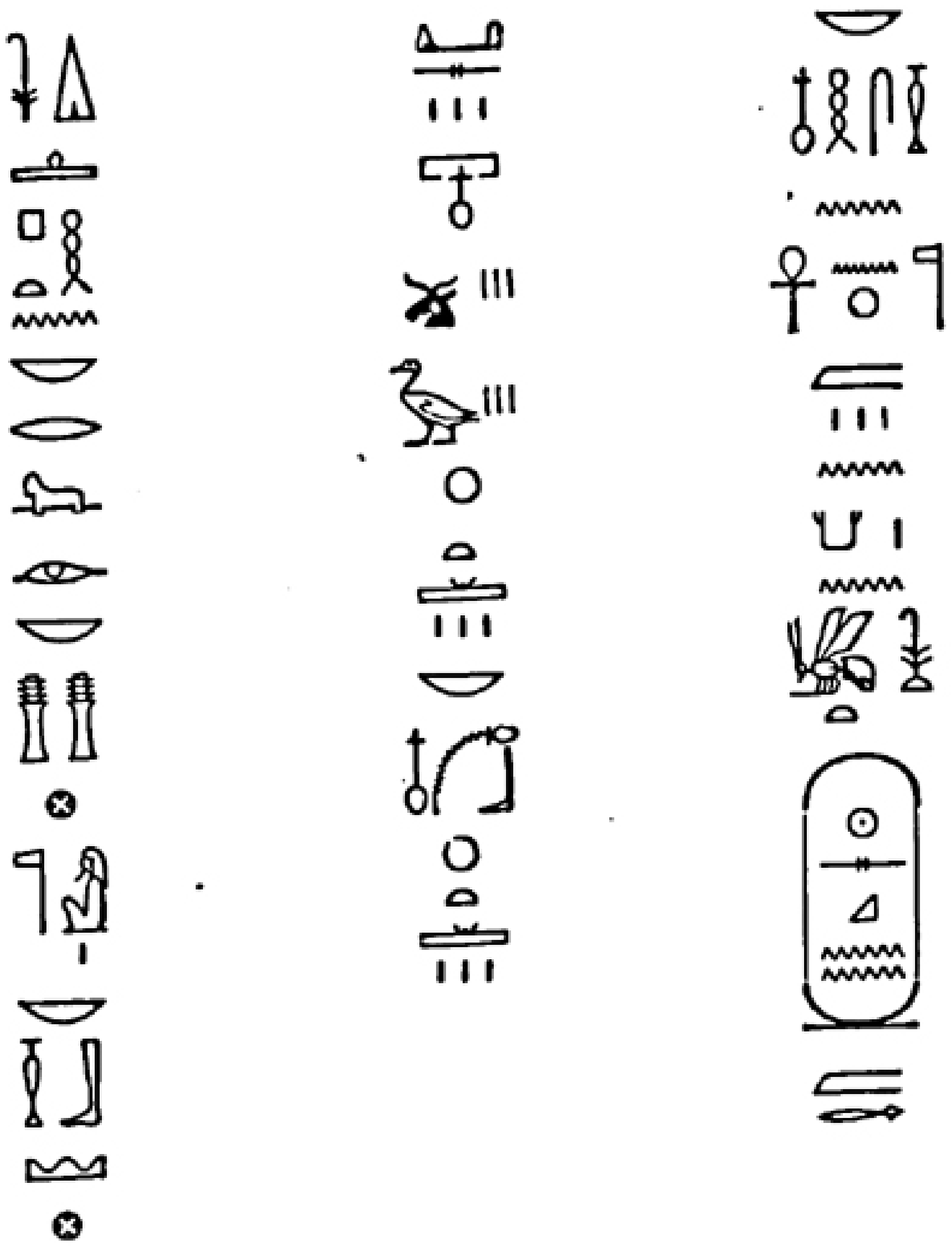


PLATE 13.

MUMMY CASE CONTAINING THE BODY OF RA SEKANEN.
OF THE 17TH DYNASTY CONTEMPORARY OF JOSEPH

the other day from its hiding place at Deir el Bahari, and I have thought it worth while to portray it in Plate XIII. It will be seen that there is a good deal of character and expression in the features. Eyes of crystal or enamel had once occupied the now empty sockets, and must have given it a still more life-like appearance. As a work of art this mummy case ranks far above any that I have ever seen. It is, in fact, a portrait statue carved in wood, and has every appearance of having been a truthful rendering of the original. The inscription, which is engraved down the centre of the case, is as follows:—



TRANSLATION.

"Supreme offering to Pthah the Lord of (the region of the grave) Rustau, and to Osiris, Lord of Tattou, Lord of Abydos, that they may grant a good repose, and oxen, and geese, and bread, good store, and all good water of purification, and all enjoyment and happiness, to the disembodied spirit of Ra-Sekanen, Lord of Upper and Lower Egypt, proclaimed Righteous."

The coffin had once been plated all over thickly with gold; some of the plating still remains in front, and parts of the inscription are engraved on it. The precious metal has, however, been peeled off in ancient times, as is proved by the fact that the hieroglyphic inscription has been restored in black paint where the gold has been removed.

It is worth noting that Ra-Sekanen calls himself Lord of Upper and Lower Egypt, although at that time the latter was in the hands of the Hyksos, whose authority, however, he had refused to acknowledge. Baba Abana, in whose tomb the reference occurs to Joseph's famine (see "Nile Gleanings," page 237), was one of his officers, as was the son of that worthy, the sailor who lived in the time of the next King, Amosis, and assisted at the siege and capture of Auaris.

The date of Ra-Sekanen is fixed by that of Joseph; he would have flourished about 1725—1675 B.C., if we take the received chronology of the Bible as our guide. This king appears to have been the father of Queen Ah-mes-Nofretari, of whose mummy case I offer a sketch (Plate XXVI.), with its inscription on next page.

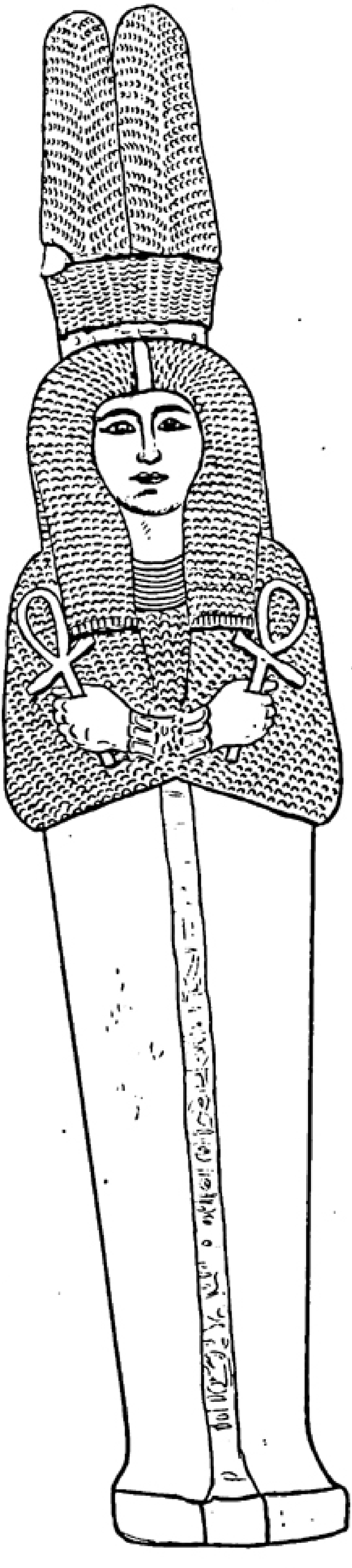


PLATE 26. MUMMY CASE OF AHMES NOFRETARI
BOULAK

This Queen was the consort of Amosis, founder of the Eighteenth Dynasty; she calls herself daughter of the King. Probably Ra-Sekanen was her father, and the right to the throne was in her. Amosis may have been a successful officer of her father's, whom she married, and who carried to a brilliant conclusion the liberation of Egypt from the foreign invaders who had so long occupied the Delta and the Fayoom, a work which her father began.

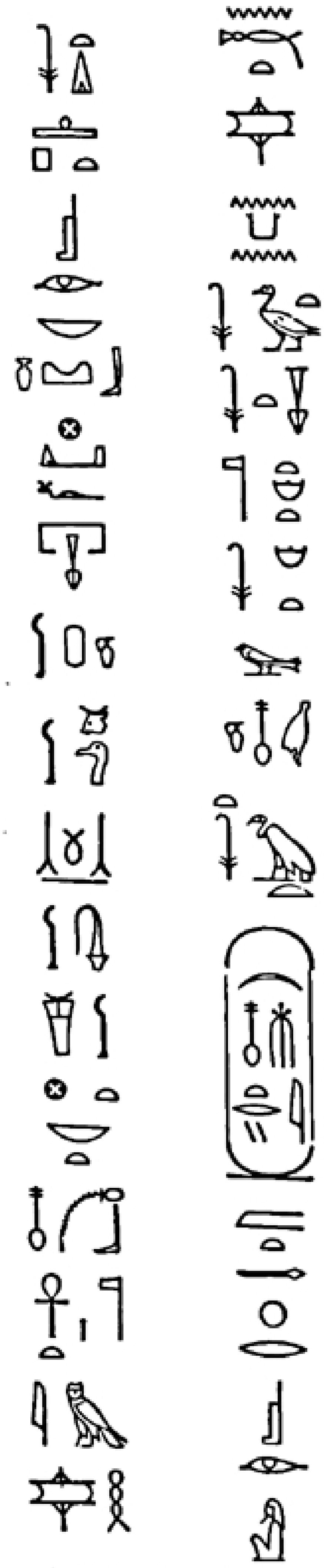
Plate XXVI. is the outer mummy case of the Royal lady in question; it is composed of folds of linen cemented together and forming a very tough millboard or papier maché. On her head are the ostrich feathers which signify that she has been proclaimed righteous before Osiris and is among the saints. The ostrich feathers are dented with markings to show the grain of the plumes. They are inserted in her coronet, her head and face are enveloped in a hood, terminating in fringes right and left; in her throat and breast may be observed a portion of her collar or necklace.

She holds the emblem of life in either hand, and she wears bracelets upon her wrists; her figure down to the waist is covered with a kind of scale work, beneath which her arms are enveloped, only the hands being free. Down the centre of the case is an inscription which is annexed.

The translation is as follows:—

"Supreme offering to Osiris, Lord of Abydos, that he may grant a good repose, 1000's of cakes and libations, 1000's of oxen and geese (and changes of raiment?), 1000's of burnt offerings, 1000's of . . . . . and all waters of purification and divine life, and to be fanned by the North wind, to the disembodied spirit

of the king's daughter, the royal sister, the divine wife,



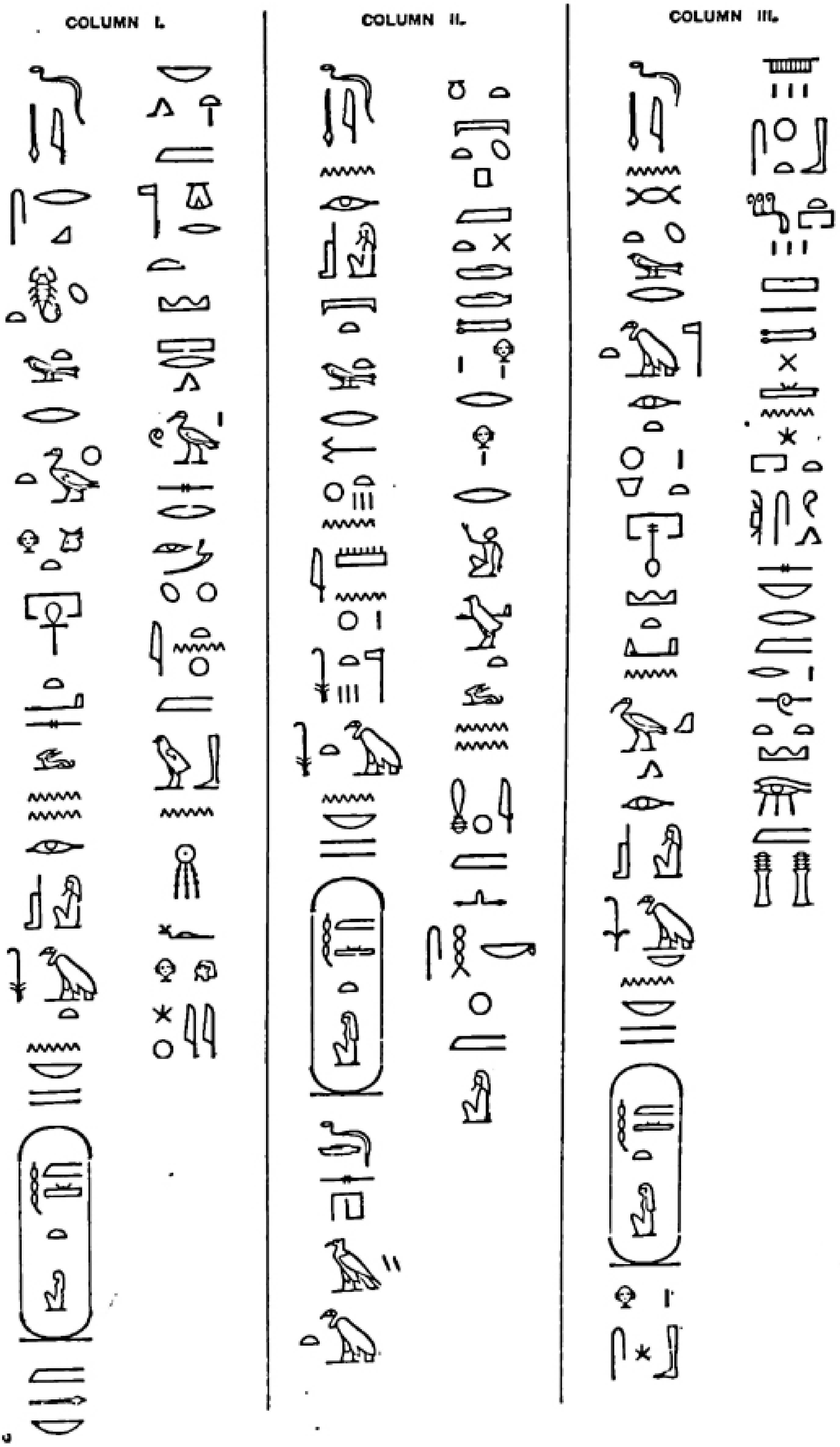
the chief Royal wife, ... the queen mother . . . . . Ahmes Nofretari, proclaimed righteous before Osiris."

With her mummy was also found that of her daughter, Ah Hotep, wife of Amunoph I., whose case is exactly like that of her mother in all respects, and is decorated with a similar inscription, except that she is styled chief wife, instead of chief royal wife, and that the title Divine wife is omitted. The title Divine wife refers to an order of priestesses of distinguished rank in the hierarchy of Egypt, who claimed to be the brides of Amen, united to him by a mystic tie. These two mummy cases stand right and left of the entrance into the main room at Boulak, absolutely duplicates of each other.

Annexed is the inscription on the coffin of Queen Notemit; the characters are all inlaid in enamel and precious stones, and the entire mummy case is the most superb yet discovered.

This is the lady mentioned in Chapter II. as having her hair so beautifully braided, and in such a wonderfully perfect state of preservation.

TEXT ON MUMMY CASE OF QUEEN NOTEMIT.



TRANSLATION.

"Address to Serk, eldest daughter of the Sun, who is in the abode of eternal life, that she may grant to be in Osiris to the royal mother; sovereign of the two lands Notem-mit,—that she may conduct her to the divine throne, that her soul may issue forth to behold Aten."

"Address of the Heavenly Osiris of the Abbess of the devotees of Amen Ra, King of the gods, even the Royal Mother, lady of the two lands Notem-mit. She says, oh! Great Mother Nut, the Heavenly vault, may thy two protecting hands be spread over me, that they may grant me to be like Ra in. . . . . . ."

"Address to Neith the great one, the Divine Mother of Osiris, the ruler of the good abode, that she may grant to her spirit to go forth in Osiris, to the Royal Mother, queen of the two lands Notem-mit, out of the portals of the abode of . . . . . . the region of Tuat (Amenti) Ptah Sokari in Rousta beaming in Tattou."

Notemit was the consort of the usurper, Her Hor, who expelled the Ramesside family and established his own on the throne of Egypt. She was the great great great grandmother of our heroine, Is-em-Kheb.

We have now the mummies of the following Queens of the Her Hor Dynasty.

Notemit, Tentamen, Hontaoui, Makara, Nsikhonsou, Is-em-Kheb—in fact all the 5 generations from that of the foundress to that of the heroine of the canopy.

The mummy case of Queen Makara, grandmother of Is-em-Kheb, was found to contain, besides the Queen, also her infant daughter, in giving birth to whom she died. Her baby was found placed against her own

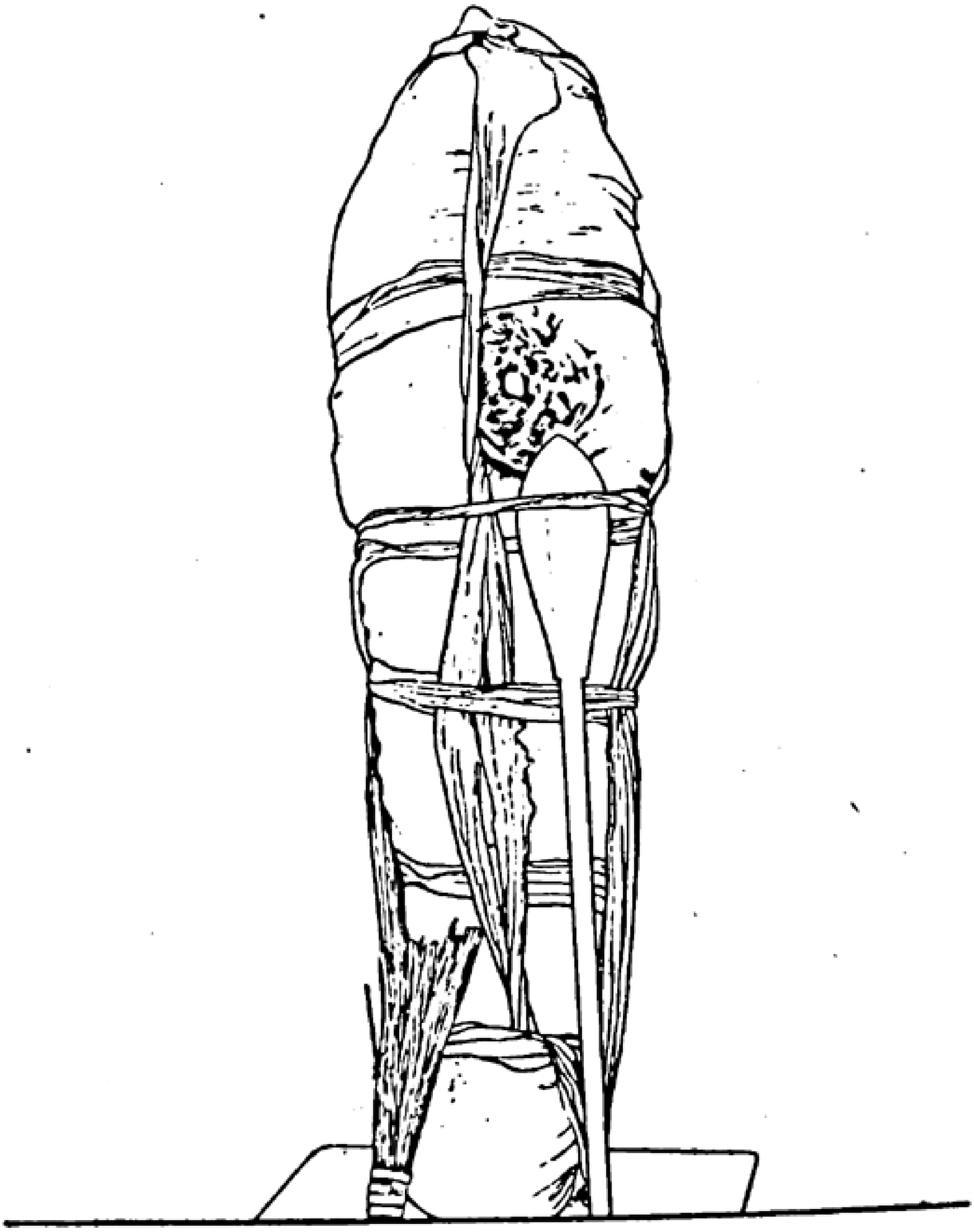


PLATE 25. MUMMY OF THOTHMES III
BOULAK.

cheek, and forms a touching incident among the facts of the Deir-el-Bahari discoveries, the record of a domestic sorrow and bereavement, which has come to light after 3000 years.

The mummies of both mother and daughter are in a most perfect state of preservation.

Among the Eighteenth Dynasty mummies recovered from their hiding place at Deir-el-Bahari, is that of Thothmes II. This king is figured in "Nile Gleanings," page 153. It will be observed that his shoulders are drawn preternaturally broad. I regarded this as a bit of careless drawing on the part of the ancient artist, but on opening his coffin, it was found that owing to the abnormal breadth of his shoulders, the sides of the coffin had had to be cut away to enable his corpse to be fitted into it; the bas-relief therefrom proves to have recorded a peculiarity characteristic of him in life.

I have already mentioned the mummy of Thothmes III.; annexed is a Plate XXV. showing its condition before it was unrolled. A pair of paddles three feet long will be observed fixed to his sides by the bandages; the purpose of these was probably for his use on the Sea of Happiness, in Paradise (vide Plate X., page 46, where the deceased is represented rowing a boat laden with good things on those blessed waters).

It is not so easy to suggest a purpose for the little brush of palm leaves found at his feet.

On the right side may be observed a hole large enough to introduce the hand; this was evidently made long ago by robbers, who had by this means extracted the scarab placed in the region of the heart in the case of all mummies; the cavity of the breast was found stuffed with muslin of extreme fineness.

Thothmes must have been very short of stature; the mummy measures only five feet two inches; this, allowing for shrinkage, would make him five feet six or seven when living, not quite the height of Napoleon I.; but something must also be allowed for the fact that it was broken across into three pieces, which would reduce its length still more. I presume it is because the Museum authorities are ashamed of the defective stature of their hero, that they have not produced him. I have, however, made the best apology I can on his behalf.

Ha-te-Sou, the Queen Elizabeth of the Eighteenth Dynasty, must have also been amongst the occupants of the Deir-el-Bahari hiding place, for some of her funeral ornaments and treasures were found there; one of them an ivory casket. No doubt her remains have been carried off by the Arabs; and they have a practice of breaking up painted coffins and selling them piecemeal, while the body is thrown out and left to bleach upon the surface of the desert.

Of the Seventeenth, Eighteenth, and Nineteenth Dynasties, the following kings and queens have been retrieved:—

Ra-Sekanen, the last monarch of Seventeenth Dynasty.

Amosis, and his queen,
Amunoph I., and his queen,
Thothmes II.,
Thothmes III.,
} The first four kings of the Eighteenth Dynasty;

Rameses I.,
Sethi,
Rameses II.,
} Of the Nineteenth Dynasty;

with traces of Ha-te-Sou, and of her father, Thothmes I.; for it was discovered that the coffin in which

Pinotem, grandfather of Is-em-Kheb, had been deposited, had once been that of Thothmes I., appropriated by some sacrilegious knave, varnished and painted over, and sold as new by the undertaker.

The mummy of Isis-em-Kheb, figured page 53, is a very perfect specimen, not a single bandage being disarranged, and it shows how the folds of linen were disposed; observe the sash round the neck, terminating in seals. Beside her stands her coffin, showing the interior with its paintings. In the two mummies figured back to back at the bottom of the coffin, the above-mentioned sashes are also represented; in front of each of them stands the Goddess Maut as a vulture, presenting the key of life to the deceased. At the head of the coffin is the winged disk; under that is an inscription, "Osiris king of Life, the Great God." The figure of Osiris itself stands between the two sisters Isis and Nephthys; below that are two figures of Osiris enthroned. The length of the mummy itself is five feet five inches. Allowing for the shrinking during 3000 years of desiccation, Is-em-Kheb must have been rather above the middle height for a woman. Within those cerements, were they opened, we should probably find the features well preserved, and the hair braided carefully, as in the case of Queen Notem, her ancestress of five generations before, and we should see before us the actual features of a contemporary of Solomon!

In Plate III., referred to at page 9, the name of the Royal Secretary who is presenting the King's letter to the governor of the Beni Hassan district, is inscribed in front of him; it is Nofre Hotep. The name of the Governor himself can be deciphered in the letter itself, it is Khnoum Hotep. There is mention also in it of

the number of persons whom the Royal Commissioner has in charge, viz. 37.

The characters over the head of the man leading the gazelle signify "Chief of the country," and underneath is the name Absha ua, "an antelope." Among the characters which signify "Royal Secretary" is a scribe's writing apparatus, so minutely detailed as to show that it consisted of a palette with depressions to hold the pigment, and attached to it is a case containing his reed pen.

The name of the king which appears on the seal at the top left-hand corner of the epistle is Kheper Ka Ra, throne name of Ousertasen II. The coat worn by the stranger-chief illustrates Joseph's coat of many colours. It was originally tinted in a variety of gay hues on the walls of Beni Hassan, though now dulled by smoke and dirt. The shepherd's crook which the stranger carries in his hand wherewith to keep the antelope in order, illustrates the origin of the Egyptian emblem for chieftainship (Hak), which appears above. The chief is accompanied by a suite of men, women, and children; they all are thoroughly Jewish looking, especially the women; they drive before them donkeys, in the panniers of which are their household goods and their children. It was once thought that they might have represented the arrival of Joseph's brethren in Egypt, but the date of Ousertasen (about 2500 B.C.) is much too early to admit of this being possible.

In Plate XXXII. we have a set of four bronze vases, part of the funeral provision of Queen Is-em-Kheb; they are set in a kind of cruet-stand. Of the contents of the casket alongside I have already spoken, page 41. But it is worth noting that in the inscription Makara is called "The Divine wife of Amen," and so is her baby.

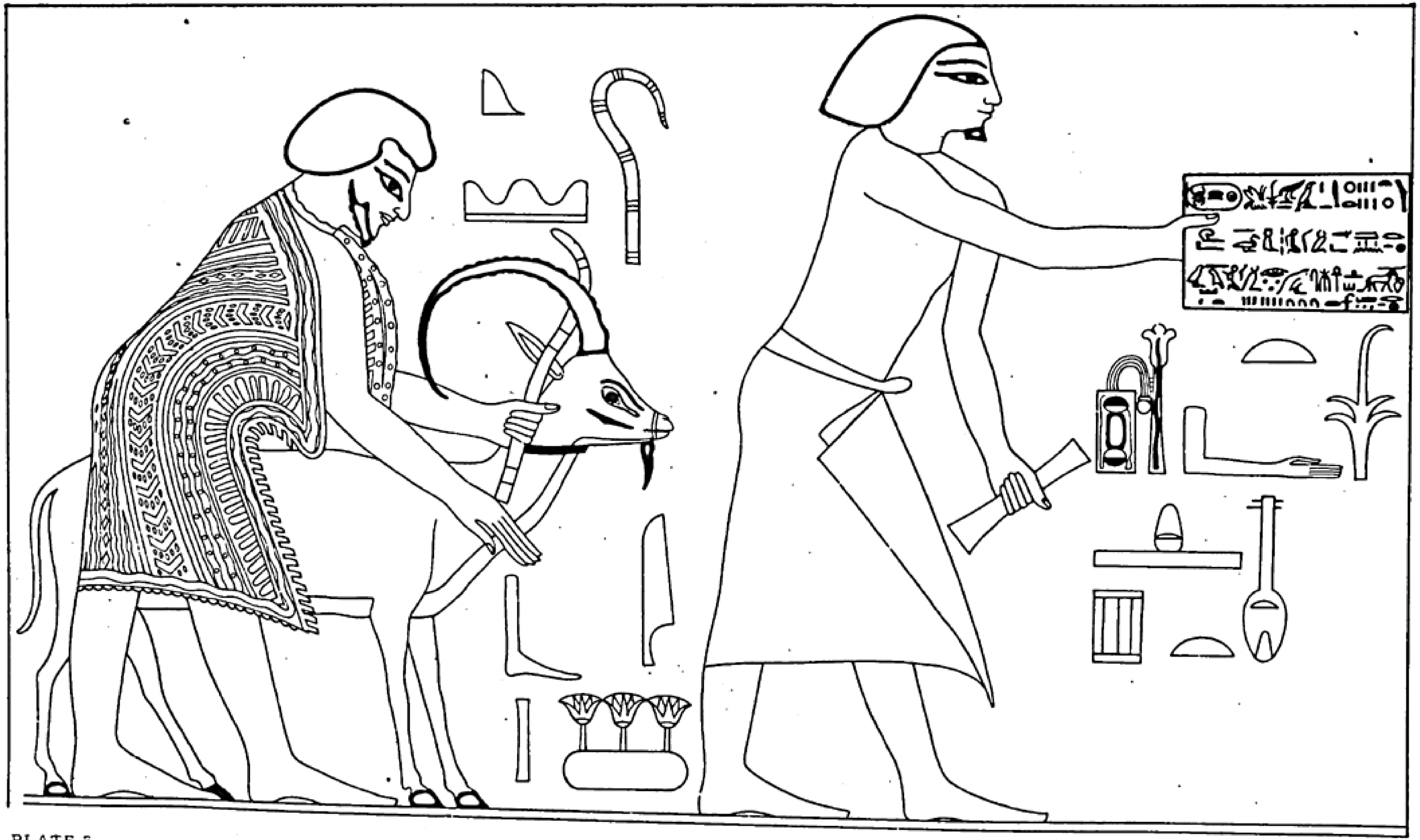


PLATE 3.

LETTER FROM KING OUSERTESEN II TO KNOUM HOTEP.

WALL PAINTING, BENI HASSAN.

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NOTES.

NOTE I., PAGE 44.—QUEEN TAITI.

WITH reference to Queen Taiti, as some Egyptologists have doubted whether she was the wife of Amunoph III., and have tried to escape from the difficulty by suggesting that she may be some unknown queen of the Twentieth Dynasty, I must observe, first, that she wears an Eighteenth Dynasty crown, and an Eighteenth Dynasty costume. She is attired exactly like Ah Hotep, the consort of Amunoph I., both crown and dress being peculiar to the Eighteenth Dynasty. Nor has any Queen of the same name been proved to have existed in the Twentieth Dynasty. We have now, thanks to the discoveries at Deir el Bahari, been enabled to complete the genealogy of the last-named dynasty. Taiti is the name that appears on the colossal statues of Amunoph III. as the name of his chief wife.

NOTE II.—EGYPTIAN EXPLORATION.

Amongst the objects I had had in view, when I was disabled by my accident at Thebes, was a visit to the Fayoom, as yet very imperfectly known—the exploration of an entirely new field for discovery on the eastern side of the Nile, some miles from Thebes, where I had reason to expect a rich harvest; and lastly, an examination of certain sites in the Delta, where relics of the Israelitish sojourn in Egypt may be expected to turn up.

This last object has been taken up by an Association headed by Sir Erasmus Wilson, and including amongst its members Miss Amelia B. Edwards, Mr. Stuart Poole and other well-known Egyptologists. Maspero is understood to be favourable to this scheme, which promises an abundance of interesting discoveries—Israelitish, Assyrian and Persian, as well as Egyptian; and the promoters feel confident that monuments belonging to the period of the occupation of the Delta by the Shepherd Kings will also be discovered.

NOTE III. ON PLATE XV.

The hieroglyphs which appear to the right in front of the pavilion of Amunoph III. or IV., Plate XVIII., are put in at random to represent the position of the address of the Governor of Thebes to the King. The actual address will be found in Plate XXVII., in which however they are printed from left to right, instead of from right to left as in the bas-relief.

The panels left blank in Khou-en-Aten's pavilion contained sphinxes trampling on the King's enemies. The scale of drawing was too small to introduce them. The upper turrets right and left were by a lithographic error printed too high; their crowns ought not to rise above the disk. The doorway is not so perfect as here drawn; it is much broken and defaced, especially the upper part, between the two figures. I have thought best to restore it. The bas-reliefs are perfect, because they have been buried beneath the débris from the quarries and tombs above from remote antiquity. When I first discovered this monument it was concealed beneath thousands of cart-loads of rubbish. The right-hand panel was never quite finished; in portions of the lower part the details were only sketched-in in black outline; that is the case with the Bennou bird squatting on the bowl, above which appear the three defaced ovals to which I have already referred as including Khou-en-Aten's

special cartouche. The space beneath the balcony in which the King and Queen are sitting is quite blank.

The figures in the right-hand bottom corner are supplied from the other side to fill the void. Only one of them, the man with outstretched hands, is in the bas-relief, and that only in outline. The right wing of the Pavilion is the duplicate of the left, including the three ovals and the bird and bowl.

The excavation is not yet complete down to the foundation, as may be gathered from the courtiers below on the left being still buried nearly to their waists, but nothing of historical importance remains to be discovered.

NOTE ON PLATE V.

The beetle figured in Plate V. is the *Scarabæus copris Isidis* (of Isis); the female has no horns, and might pass for the original of those models so familiar to Egyptologists. The varieties of scarab are however very numerous, and there is plenty of scope for dispute as to which is the true *Scarab sacer*, but the habits of all are similar, and whether my specimen be the right one or not, it serves to illustrate the history of the ancient Egyptian scarab allegory. Examples of the horned male are rare amongst Egyptian relics, but they are not unknown; two exist in the British Museum, executed in bronze.

NOTE ON PHILOLOGY.

Among the traces of Egyptian colonization at various parts of the Mediterranean, are those at Malta, at Cyprus and Marseilles.

At Malta they are so numerous as to prove beyond doubt the fact of an ancient Egyptian occupation; the same is the

case with Cyprus. There occur also in Malta, in Sicily, in Italy, and Greece, remains of Cyclopean architecture, which may be of prehistoric Egyptian origin. To the Egyptian character of the Etruscan tombs I have referred in "Nile Gleanings." It is worth noting that the worship of Isis lingered in Southern Italy till the times of the emperors.

ADDITIONAL NOTES.

NOTE ON FRONTISPIECE.

THE outer columns of the pavilion of Amunoph IV. are surmounted with papyrus-flower capitals, the inner with lotus flowers, representing Southern and Northern Egypt respectively. Immediately under the papyrus on either side, and between the two pillars, the standard of Amunoph IV. is carved; it consists of the Crowned Horus hawk, with the Ra disk Uræus and emblem of life behind it; underneath these the Bull and sign for victorious; underneath that again the emblems of chieftainship, with a man with upraised arms, and the letter K, spelling Hak (Governor); underneath that again a square coffer with three projections, with the signification of which I am unacquainted. The scale of the drawing was too small to allow of the introduction of this standard between the columns. Khou-en-Aten also had a standard, but it was quite different from that of his predecessor.

NOTE ON PLATE II.

The object of this Plate is to illustrate the use to which the Funeral Canopy was put, and the position in which it was arranged. Observe the device on the rudder—an eye with the sign for "good" beneath. This signifies "Osiris the Good;" it might also mean "the good eye."

The hammer-cloth which veils the prow is fringed with blue ornaments, the nature of which I was unable to discover. They looked to me like the heads of skewers, or large iron pins. In the bow may be observed the eye of Osiris. It was a common ornament on Egyptian vessels.

The figures which occupy the deck of the boat are taken from various Egyptian monuments; most of them are from boats in the tomb of Sethi.

APPENDIX.

APPENDIX.

For the information of those who think of visiting Egypt for their health, I add a Table of Temperatures, most carefully and scientifically drawn up by Mr. J. D. Hutcheson, M.D., at Thebes during five months, and I have added a more general table kept by myself in 1879—80. It appeared in "Nile Gleanings," but I republish it for convenience of comparison.

There are now two hotels at Thebes. The one I know is the Luxor Hotel; it is comfortably appointed, and I found very pleasant society there. I would recommend invalids to push on at once to Thebes if they arrive about the middle of November, and to postpone their stay at Cairo until their return, as the climate of the latter place is affected early in the season by the swampy conditions of the Delta after the inundation, and neuralgia and other consequences may result, whereas Thebes is by that time perfectly dry.

Cairo is a very healthy and pleasant climate after January. Early in November Thebes is hot, but the temperature falls rapidly after the middle of that month, as a study of the following table will show.

METEOROLOGICAL OBSERVATIONS TAKEN AT THEBES DURING THE MONTHS OF NOVEMBER, DECEMBER, 1881, AND JANUARY, FEBRUARY, & MARCH, 1882.

BY J. D. HUTCHESON, Esq., M.D., AND KINDLY CONTRIBUTED BY HIM FOR THIS VOLUME.

NOVEMBER, 1881.

Date.	Barometer Corrected.	Air Temp.	Wet. Ther.	Dew Point.	Max. Ther.	Min. Ther.	Max. in Sun.	Min. on Grass.	Rain.	Wind. Direction.	Cloud.
	Inches.	°	°	°	°	°			Inches.		
1.	29·878	85	68	57·8	90·5	68·25	171	59·5	0	N.N.E.	0
2.	29·923	84	69·5	60	92	72	155	55	0	N.N.E.	0
3.	29·897	84	68·25	59·2	93·25	71·5	164	57	0	S.E.	0
4.	29·883	81·5	70	64·7	94	71	154	57	0	W.S.W.	C.S.
5.	29·897	80	69	62·4	91·5	70·5	151	58	0	S.W.	0
6.	29·982	74	62	54·8	86	70	146	56	0	N.W.	0
7.	30·42	65	56·5	51·4	76	60·5	137·5	52	0	N.W.	0
8.	29·961	70	60	54	71	60	134	47·5	0	E.N.E.	0
9.	29·931	73	64	57	76	61	138	48	0	N.E.	0
10.	29·955	74	63	55·3	79	61	140	49	0	S.W.	0
11.	29·937	73	63	56	80	61	138	47	0	S.W.	0
12.	29·877	74	64	57	82	62	139	49	0	S.W.	0
13.	29·895	76	67	60·7	83	64	147	49	0	S.W.	0

14.	29·892	76	67	60·7	84	65	146	51	0	S.W.	0
15.	29·928	74·5	65	59·1	84	61	145	49	0	W.S.W.	C.
16.	29·977	72	59	50	80	59	146	44	0	N.E.	0
17.	29·955	70	60	52	78·5	59	146	43	0	W.S.W.	0
18.	29·950	69	59	51	78	58	144	43	0	W.S.W.	C.S.
19.	29·941	69	59	51	78	58	146	44	0	N.W.	0
20.	29·925	69	59	51	78	59	144	44	0	N.W.	0
21.	29·956	66	57	52·8	76	57	143	43	0	N.	0
22.	30·048	61	54	47·7	74	59	144	45	0	W.	0
23.	30·71	64	54	46	67	56	140	41	0	W.N.W.	0
24.	30·74	63	55	46·8	69	57	141	36	0	N.N.W.	0
25.	30·47	63	55	46·8	70	59	141	36	0	W.S.W.	0
26.	29·994	64	55	48	69	59	141	38	0	N.	C.S.
27.	30·013	63	56	50·4	70	59	140	48	0	W.	0
28.	30·031	66	59	53·4	70	59	141	41	0	W.N.W.	C.
29.	30·031	67	60	54·4	74	59	144	41	0	N.N.W.	C.S.
30.	30·019	68	60	53·6	76	59	146	41	0	S.W.	0

REMARKS.—The above readings were taken once a day at half-past eleven o'clock, A.M., the instruments used being all by Negretti and Zambra, with Kew certificates. The solar radiation thermometer had blackened bulb enclosed "in vacuo."

METEOROLOGICAL OBSERVATIONS TAKEN AT THEBES—*continued.*

DECEMBER, 1881.

Date.	Barometer Corrected.	Air Temp.	Wet Ther.	Dew Point.	Max. Ther.	Min. Ther.	Max. in Sun.	Min. on Grass.	Rain.	Wind. Direction.	Cloud.
	Inches.	°	°	°	°	°			Inches.		
1.	29·999	67	60	54·4	76	55	144	41	0	W.N.W.	0
2.	29·939	65	60	56	74	57	142	41	0	N.	0
3.	29·899	68	60	54	72	56	142	40	0	S.W.	0
4.	29·919	67	60	54·4	73	54	142	44	0	W.N.W.	0
5.	30·045	67	59	52·6	70	50	140	40	0	N.E.	0
6.	30·045	67	60	54·4	71	51	139	39	0	N.E.	C.S.
7.	30·059	68	61	55·4	72	54	141	43	0	N.E.	0
8.	29·932	69	62	56·4	74	56	139	45	0	N.E.	C.
9.	29·963	71	64	58·4	75	53	145	47	0	E.N.E.	C.S.
10.	30·052	68	59	51·8	77	52	140	43	0	N.N.W.	C.S.
11.	29·966	65	57	50·6	76	52	140	37	0	E.N.E.	0
12.	29·971	65	58	53·4	72·5	51	137	36	0	E.	0
13.	29·971	67	59	52·6	73	50	139	36	0	W.	C.
14.	29·987	63	56	50·4	74	51	145	36	0	N.E.	0

15.	29.947	62.5	58	53.5	70	50	141	40	0	N.E.	C.S.
16.*	29.914	66	60	55.2	70	51	137	39	0	N.E.	C.S.
17.	29.927	67	60	54.4	72	53	140	39	0	W.S.W.	C.S.
18.	29.997	64	57	51.4	73	50	142	36	0	S.E.	C.S.
19.	29.957	63	57	52.2	69	50	144	40	0	N.E.	S.
20.	29.951	64	59	55	67	54	139	39	0	N.E.	C.S.
21.	29.994	64	58	53.2	67	50	136	40	0	N.	0
22.	30.121	62	58	54.8	67	49	136	37	0	E.N.E.	0
23.	30.027	63	58	54	68	50	139	38	0	E.N.E.	0
24.	29.997	64	59	55	69	50	140	38	0	E.N.E.	C.
25.	29.979	64	59	55	70	50	142	37	0	N.E.	0
26.	29.999	65	60	56	70	50	142	37	0	N.E.	0
27.	30.037	65	58	52.4	70	52	140	38	0	W.N.W.	0
28.	30.019	62	59	56.6	68	47	142	35	0	W.N.W.	C.
29.	30.029	61	57	57.2	67	50	140	37	0	N.W.	C.
30.	30.101	58	55	52.3	63	49	137	37.5	0	N.W.	0
31.	30.185	60	54	48.6	64	48	136	34	0	N.	0

REMARKS.—The above readings were taken once a day at half past eleven o'clock, A.M.

METEOROLOGICAL OBSERVATIONS TAKEN AT THEBES—*continued.*

JANUARY, 1882.

Date.	Barometer Corrected.	Air Temp.	Wet Ther.	Dew Point.	Max. Ther.	Min. Ther.	Max. in Sun.	Min. on Grass.	Rain.	Wind. Direction.	Cloud.
	Inches.	°	°	°	°	°			Inches.		
1.	30·182	57·6	51·3	45·6	67	48	137	34	0	S.E.	0
2.	30·088	59·4	53·6	48	66	45	139	33	0	N.N.W.	0
3.	30·063	62	55·3	49·3	67	51	139	39	0	N.W.	0
4.	30·082	58·6	52·6	47·2	67	48	135	35	0	S.E.	0
5.	30·114	58·3	51·6	45·6	67	50	138	38	0	N.W.	0
6.	30·081	56·8	51	45·8	65	49	132	32	0	N.W.	0
7.	30·062	59·6	54·6	50	67	50	127	35	0	W.S.W.	C.
8.	30·057	62	55	49	70	50	132	37	0	E.	C.
9.	30·012	59·6	54	49	66	54	139	40	0	N.W.	C.S.
10.	29·980	60	53·6	48	69	53	136	43	0	E.	C.S.
11.	29·977	59·3	53·6	48·5	66	54	128	42	0	S.S.E.	C.S.
12.	29·983	60·3	52	44·6	70	53	133	40	0	S.E.	K.
13.	30·096	61·6	54·1	47·3	68	53	134	38	0	N.E.	C.K.
14.	30·142	58·3	52·3	47	65	53	132	35	0	S.W.	0

15.	30·196	58	48·3	39·6	60·5	42	129	38	0	N.W.	0
16.	30·149	53·3	47·3	41·3	60	42	130	29	0	E N.E.	C.S.
17.	30·091	52·6	47	42·4	62	44	130	34	0	S.E.	C.S.
18.	30·084	53·6	47	39·8	62	42	129	28	0	S.E.	0
19.	30·171	52·3	46·3	40	60	42	126	28	0	S.W.	0
20.	30·159	53·6	47·3	40·4	60	42	126	27	0	S.	0
21.	30·143	55	49·6	44·2	60	42	125	28	0	E.N.E.	C.S.
22.	30·160	55·6	50	44·4	61	45	125	32	0	S.W.	0
23.	30·213	53	47·3	41	62	42	125	30	0	E.S.E.	0
24.	30·204	53·3	47·6	41·6	62	41	130	27	0	S.E.	S.
25.	30·125	53·6	48·3	43	62	42	125	29	0	S.	0
26.	30·022	54·3	46·3	37·7	64	43	130	28	0	S.E.	C.S.
27.	30·033	57·6	47·6	37·6	65	43	129	28	0	E.S.E.	0
28.	29·985	56	47·6	39·2	65	46	129	32	0	S.W.	0
29.	30·112	57·3	49·3	40·7	65	42	129	30	0	E.	0
30.	30·126	57·6	49	41·3	66	45	130	31	0	S.E.	S.
31.	30·009	56·6	46	36·5	66	42	129	32	0	S.E.	S.K.

REMARKS.—Three readings each day were taken. The average of the three readings of barometer and wet and dry bulb thermometers are here given. The maximum and minimum readings are respectively the highest and lowest during the twenty-four hours.

METEOROLOGICAL OBSERVATIONS TAKEN AT THEBES—*continued.*

FEBRUARY, 1882.

Date.	Barometer Corrected.	Air Temp.	Wet Ther.	Dew Point.	Max. Ther.	Min. Ther.	Max. in Sun.	Min. on Grass.	Rain.	Wind. Direction.	Cloud.
	Inches.	°	°	°	°	°			Inches.		
1.	29·976	58·3	49·3	41·2	65	45	127	32	0	S.	0
2.	30·046	58·6	51·6	45·3	65	45	129	30	0	W.S.W.	C.K.
3.	30·063	50·6	41·6	31·4	58	40	119	31·5	0	W.	C.S.
4.	30·064	51	43·3	35·6	56	39	129	27	0	N.W.	C.S.
5.	30·105	52·3	44·6	36·9	59	42	134	29	0	N.W.	0
6.	30·154	54	45·3	38·6	61	40	128	32	0	N.W.	0
7.	30·141	55·3	46·6	37·3	64	41	130	29	0	N.W.	0
8.	30·083	55·6	48·6	41	64	44	134	30·5	0	E.N.E.	0
9.	30·107	56·3	47	39	64	44	133	30	0	N.W.	C.S.
10.	30·100	57	47·6	39	64	45	134	30	0	W.N.W.	C.S.
11.	30·127	58	49	41	63	45	134	32	0	E.N.E.	C.
12.	30·174	51·5	47	42·5	59	43	133	38	0	N.W.	0
13.	30·163	57·6	48	39·2	67	48	134	29	0	N.E.	0
14.	30·189	58	47·3	36·7	62	45	138	28	0	N.W.	0

15.	30·137	59·3	51	41·6	62	43	139	39	o	W.	o
16.	30·152	57·5	51·5	44·2	65	50	126	39	o	N.	o
17.	30·169	62·6	56	50·1	70	44	130	39	o	N.N.E.	o
18.	30·074	63·6	56·3	49·8	73	44	137	36	o	E.S.E.	C.
19.	30·070	64·6	59·3	54·6	74	47	141	34	o	S.E.	o
20.	29·983	66·6	59·4	53	87	53	142	41	o	E.	C.
21.	29·881	72	66·3	61·7	80	55	143	41	o	S.	S.
22.	29·888	70	63·3	58	76	62	132	40	o	N.	C.S.
23.	29·875	65·3	63·6	62·3	73	62	125	53	A few drops	E.	S.
24.	30·098	57	51	45·6	66	51	123	34·5	o	N.E.	C.S.
25.	30·199	60·3	57·3	54·6	68	49	135	43	o	N.E.	o
26.	30·150	62	58	54·4	68	46	133	31	o	E.	o
27.	30·116	64·3	54	44·8	70	50	136	38	o	N.E.	o
28.	30·130	63·3	56	49·5	69	48	139	32	o	N.E.	o

REMARKS.—Three readings each day were taken. The average of the three readings of barometer and wet and dry bulb thermometers are here given. The maximum and minimum readings are respectively the highest and lowest during the twenty-four hours.

METEOROLOGICAL OBSERVATIONS TAKEN AT THEBES—*continued.*

MARCH, 1882.

Date.	Barometer Corrected.	Air Temp.	Wet Ther.	Dew Point.	Max. Ther.	Min. Ther.	Max. in Sun.	Min. on Grass.	Rain.	Wind. Direction.	Cloud.
	Inches.	°	°	°	°	°			Inches.		
1.	30·071	67	61	56·2	73	50	144	34	0	S.	C.
2.	30·062	68·6	57·6	49·8	76	50	142	35	0	N.	0
3.	29·970	64	53·6	45·3	75	50	140	33	0	S.S.E.	C.
4.	29·974	70·3	55	42·1	77	52	144	33	0	N.E.	0
5.	29·963	72·3	57	45·7	82	53	146	34	0	S.S.E.	0
6.	29·953	73	57·3	44·2	83	53	151	34	0	S.W.	0
7.	29·973	75	59·6	47·2	84	56	152	37	0	S.W.	C.
8.	29·866	76·3	61·3	50·8	85	58	152	37	0	S.	0
9.	29·844	77·6	64	53·5	87	60	149	40	0	N.W.	0
10.	29·859	80	63	61	86	61	150	40	0	N.W.	C.S.
11.	29·918	77·6	65·3	56·7	83	60	152	41	0	N.W.	C.S.
12.	29·976	76·3	61	50·3	86	61	150	44	0	N.E.	C.S.
13.	29·966	75	60·6	50·5	83	60	155	40	0	E.N.E.	C.K.
14.	29·894	76·3	62·3	52·5	80	62	152	43	0	S.S.E.	C.K.

15.	29·688	82·3	66·6	56·2	89	64	150	48	0	W.N.W.	C.K.
16.	29·857	67·6	57·3	49·1	86	61	134	58	0	N.W.	K.
17.	29·910	63·3	54	46·6	69	51	140	44	0	N.W.	C.G.
18.	30·044	65·3	55·3	47·3	70	53	145	43	0	S.S.W.	C.
19.	30·056	68·6	58·6	50·6	72	51	143	32	0	S.E.	0
20.	29·978	72·6	61·6	52·8	79	59	144	36	0	N.E.	C.
21.	29·940	73·3	61	51·2	81	59	150	34	0	N.E.	0
22.	29·866	73·3	63	55·3	80	59	152	36	0	N.W.	C.S.
23.	29·913	72·3	61	52	78	60	145	36	0	N.W.	S.
24.	29·989	73·6	61·6	52	79	59	143	40	0	N.N.W.	0
25.	29·967	71·3	59·6	49·7	76	59	148	39	0	E.N.E.	S.
26.	29·983	73·3	60·3	50	77	59	146	37	0	W.	S.K.
27.	30·014	76·6	63·3	54	82	62	145	41	0	W.	C.S.
28.	29·854	78·6	61·6	49·7	81	60	150	41	0	N.W.	S.K.
29.	29·911	76·6	61·6	59·6	85	63	150	45	0	N.E.	S.
30.	29·929	80·3	65	54·2	89	68	150	44	0	E.	0

REMARKS.—Three readings each day were taken. The average of the three readings of barometer and wet and dry bulb thermometers are here given. The maximum and minimum readings are respectively the highest and lowest during the twenty-four hours.

METEOROLOGICAL TABLE AND ITINERARY FROM LOG-BOOK OF "GAZELLE."

Date.	Thermometer.		Nile River Temperature.	Wind.	Weather.	Distance from last Station.	Stations stopped at and Places visited.
	Minimum.	Maximum.					
Dec. 1	58°	70°	. . . .	N.W., weak	Heavy rain.	. . .	Cairo.
2	60	79	. . . .	N.W., weak	Cloudy	. . .	Cairo.
3	57	76	. . . .	Calm	Clear.	. . .	Cairo.
4	59	75	. . . .	Calm	Clear	. . .	Cairo.
5	68	77	. . . .	N.W., strong	Clear.	55	Left Cairo 12 noon. Zowyeh.
6	57	78	66°	N.W., feeble	Clear	6	Echement.
7	56	68	66	Calm	Clear.	6	Echement. Zeitoon.
8	60	70	66	Calm	Clear	6	Benisouef.
9	58	75	66	N., moderate	Clear.	18	5 miles above Bibé.
10	54	75	66	N., moderate	Clear	42	Sheik Fodl.
11	58	75	66	N., moderate	Clear.	15	Gebel-e-Tayr.
12	60	76	66	N., moderate	Clear	12	Zowyet-el-Mitteen.
13	59½	79½	66	No wind	Clear.	13	Beni Hassan.
14	59	78	66	N., weak.	Clear	13	Three miles above Rhoda.

Dec. 15	50°	76°	66°	No wind . .	Clear. .	20	El Bercha.
16	60	78	66	No wind . . .	Clear . .	6	Tel-el-Amarna.
17	57½	76	66	Strong wind . .	Clear. .	5	Sallam.
18	58	77	66	Moderate . .	Clear . .	12	Gebel Aboufaida.
19	53	74	66	Strong wind, N. .	Clear. .	18	Siout.
20	56	68	66	Strong wind . .	Clear . .	36	Gow-el-Kebeer.
21	56	66	66	N.W., strong . .	Clear. .	48	Girgeh. Sun rose 7 a.m., set 5.30.
22	58	73	66	No wind . .	Clear . .	18	Dechneh (Fow).
23	58	78	66	N., moderate . .	Clear. .	30	Keneh.
24	52	72	66	N., strong . .	Clear . .	27	Gamoleh.
25	59	68	65	N.N.W., strong .	Clear. .	49	Esneh. Temple.
26	59	76	65	N.N.W., strong .	Clear . .	. . .	Esneh. Crew baked.
27	51	68	64	N.W., weak . .	Clear. .	55	Silonah.
28	50	72	64	N., moderate .	Clear . .	45	Below Assouan.
29	56	70	63	N., weak . . .	Clear. .	. . .	Assouan.
30	52	71	62	N., strong . .	Clear . .	8	Cataract. At 4 p.m. passed Cataract.
31	47	65	61¾	N., moderate . .	Clear. .	13	Morgos Island. Gertassie, ¾ hour.

METEOROLOGICAL TABLE AND ITINERARY FROM LOG-BOOK OF "GAZELLE"—*continued.*

Date.	Thermometer. Minimum.	Thermometer. Maximum.	Nile River Temperature.	Wind.	Weather.	Distance from last Station.	Stations stopped at and Places visited.
Jan. 1	55°	64°	60½°	N., brisk	Clear	25	Kalabshe.
2	57	64	60	N., weak	Cloudy	13	Dendoor.
3	55	64	60	N., feeble	Cloudy	19½	Dakkeh.
4	60½	60½	60	N.N.W.	Cloudy	15½	Madig.
5	50	68	59	N.N.W.	Clear	12	14 miles below Korosko.
6	54	66	58	N.N.W., feeble	Clear.	17	3 miles above Korosko.
7	50	73	58	No wind	Clear	6	Amada.
8	56	67	58	No wind	Clear.	2	Derr (below).
9	50	70	58	N.N.W., moderate	Clear	3	Derr (above).
10	55	73	58	No wind	Clear.	20	Below Abou Simbel.
11	About the same.		. . . . .	Brisk breeze	Clear	5	Abou Simbel, noon.
12	52	76	Barom. 29½	N., brisk	Clear.	. . .	Left at 12 noon for Wady Halfeh.
13	53	76	$29\frac{8}{10}$	N., brisk	Clear	40	Reached Wady Halfeh.
14	62	81	$29\frac{5}{10}$	N., feeble	Clear.	. . .	Wady Halfeh.

Jan. 15	62°	77½°	29$\frac{8}{10}$°	N., strong . . .	Clear . .	40	Towed back to Abou Simbel.
16	56	75	29$\frac{8}{10}$	N., strong . .	Clear. .	. . .	Abou Simbel.
17	59	79	29$\frac{8}{10}$	N., violent . .	Clear . .	. . .	Abou Simbel.
18	56	81	29$\frac{9}{10}$	N., strong . .	Clear. .	. . .	Abou Simbel.
19	58	76½	29$\frac{7}{10}$	N., feeble . .	Clear . .	. . .	Left Abou Simbel.
20	57	76	29$\frac{8}{10}$	N., calm . .	Clear. .	35	Ibreen, last of.
21	56	77	29$\frac{9}{10}$	N., calm till 11 a.m.	Clear . .	26	Korosko.
22	62	75	29$\frac{7}{10}$	N., fresh . . .	Clear.		
23	61	75	29$\frac{8}{10}$	N., strong . .	Clear . .	46	Sixteen miles above Kalabshe.
24	60	67	29$\frac{9}{10}$	N., sandstorm . .	Clear. .	16	Kalabshe.
25	52	76	29$\frac{8}{10}$	N., gentle . .	Clear . .	40	Philæ.
26	55	75	29$\frac{9}{10}$	N., feeble . .	Clear. .	27½	Kom Ombos.
27	45	75	29$\frac{9}{10}$	N., feeble . .	Clear . .	. . .	Gebel Silsilis.
28	52	73	29$\frac{9}{10}$	N., fresh . . .	Clear. .	41	Edfoo.
29	56	74	29$\frac{9}{10}$	N., moderate .	Clear . .	13½	El-Kab.
30	54	73	29$\frac{8}{10}$	Calm . . .	Clear. .	17½	Esneh.
31	51	75	Nile at Sunrise.	Calm . .	Clear . .	34½	Luxor.

METEOROLOGICAL TABLE AND ITINERARY FROM LOG-BOOK OF "GAZELLE"—*continued.*

Date.	Thermometer.		Nile River Temperature.	Wind.	Weather.	Distance from last Station.	Stations stopped at and Places visited.
	Minimum.	Maximum					
Feb. 1	54°	71°	62°	Calm . . .	Clear. .	. . .	Luxor.
2	57	70	64	Calm . . .	Clear . .	. . .	Luxor.
3	53	71	64	Calm . . .	Clear. .	. . .	Luxor.
4	50	85	64	Calm . . .	Clear . .	. . .	Luxor. Deir-el-Bahari. Gournah.
5	50	75	63	Calm . . .	Clear. .	. . .	Luxor. Drah-abou-Neggar.
6	54	68	63	Calm . . .	Clear . .	. . .	Luxor. Anchored below Gournah.
7	54	70	63	Calm . . .	Clear. .	. . .	Luxor. Tomb of Kings.
8	57	73	62	Calm . . .	Clear . .	. . .	Luxor. Discovered Tomb of Khou-en-Aten.
9	57	70	63	Windy . . .	Clear. .	. . .	Luxor left.
10	58	69	63	Windy . . .	Clear . .	74	Kasr-el-Syad.
11	57	71	63	Windy . . .	Clear. .	14	Ballianeh. Abydos.
12	55	68	63	Calm . . .	Clear . .	30	Shindawin. Ekmin.
13	54	71	64	Moderate . . .	Fog . .	45	Rainé. Fourth Dynasty Tombs.
14	56	70	64	Moderate . .	Clear . .	26	Near Siout.

Feb. 15	56°	70°	64°	Strong	Clear	24	Near Manfaloot. Tel-el-Amarna.
16	53	74	64	Calm	Clear	30	Mellawy. Beni Hassan.
17	54	76	64	South wind	Hazy	80	Near Feshr. Sailed nearly eighty miles.
18	59	71	64	N.W., sandstorm	Stormy	55	Zowyeh. Meidoon.
19	52	74	65	Calm	Clear	30	Sakkarah.
20	57	70	65	Calm	Clear	15	Cairo.
21	60	66	. . .	Calm	Clear	. . .	Cairo.
22	55	66	. . .	Calm	Clear	. . .	Cairo.
23	61	68	. . .	Calm	Clear	. . .	Cairo.
24	62	70	. . .	Calm	Clear	. . .	Entry of Holy Carpet.
25	60	70	. . .	Calm	Clear	. . .	Visit of Dervish.
26	58	72	. . .	Calm	Clear	. . .	Pyramids.
27	58	72	. . .	Calm	Clear	. . .	Sketching at Pyramids.
28	57	71	. . .	Calm	Clear	. . .	Pyramids.
Mar. 1	62	72	. . .	Sandstorm	Hazy	. . .	Expedition to Fossil Forest.
2	67	70	. . .	Windy	Hazy	. . .	Mahometan revival.
3	59	71	. . .	Calm	Clear	. . .	,, ,,
4	60	75	. . .	Calm	Clear	. . .	Ride of the Doseh.

1932

ITINERARY FOR HOMEWARD VOYAGE FROM SECOND CATARACT.

(*With distances in English miles between fifty-two stations.*)

	Miles.
Abou Seer to Wady Halfeh	7
Wady Halfeh to Abou Simbel	40
Abou Simbel to Ibreem	34
Ibreem to Derr	13
Derr to Amada	4
Amada to Korosko	7½
Korosko to Valley of Lions (Wady Sabouah)	12½
Valley of Lions to Maharraka	20
Maharraka to Ruined City of Koortèe	3¾
Koortèe to Dakkeh	3½
Dakkeh to Gerf Hossein	10½
Gerf Hossein to Dendoor	9
Dendoor to Kalabshe	13
Kalabshe to Tafah	6¾
Tafah to Gertassie	7
Gertassie to Dabod	15
Dabod to Philæ	10½
Philæ to Assouan	5
Total	222
Assouan to Kom Ombos	26½
Kom Ombos to Gebel Silsilis	15
Gebel Silsilis to Edfoo	26
Edfoo to Elkab	13½
Elkab to Esneh	17½
Esneh to Erment	26
Erment to Luxor	8½
Total	133
Carried over	355

		Miles.
Brought forward		355
Luxor to Neggadeh	22	
Neggadeh to Keneh	22½	
Keneh to Kasr-el-Syad	29½	
Kasr-el-Syad to Farshoot	8	
Farshoot to Ballianeh	18½	
Ballianeh to Girgeh	8	
Girgeh to Mensheeyah	13	
Mensheeyah to Sonhag	11	
Sonhag to Tahtah	26	
Tahtah to Gow-el-Kebeer	12½	
Gow-el-Kebeer to Abonteg	14½	
Abonteg to Siout	15	
Siout to Manfaloot	26	
Manfaloot to Gebel Aboufaida	11½	
Gebel Aboufaida to Tel-el-Amarna	17	
Tel-el-Amarna to Mellawee	7	
Mellawee to Rhoda	6	
Rhoda to Beni Hassan	11	
Beni Hassan to Minieh	14½	
Minieh to Golosaneh	22½	
Golosaneh to Abou Girgeh	12½	
Abou Girgeh to Maghagha	15½	
Maghagha to Feshun	14	
Feshun to Benisooef	19	
Benisooef to Zowyeh	18	
Zowyeh to Bedreshayn	40	
Bedreshayn to Cairo	15	
	Total	450
Combined Totals		805

THE END.

தமிழ்ப் பல்கலைக்கழக நூலகம்
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